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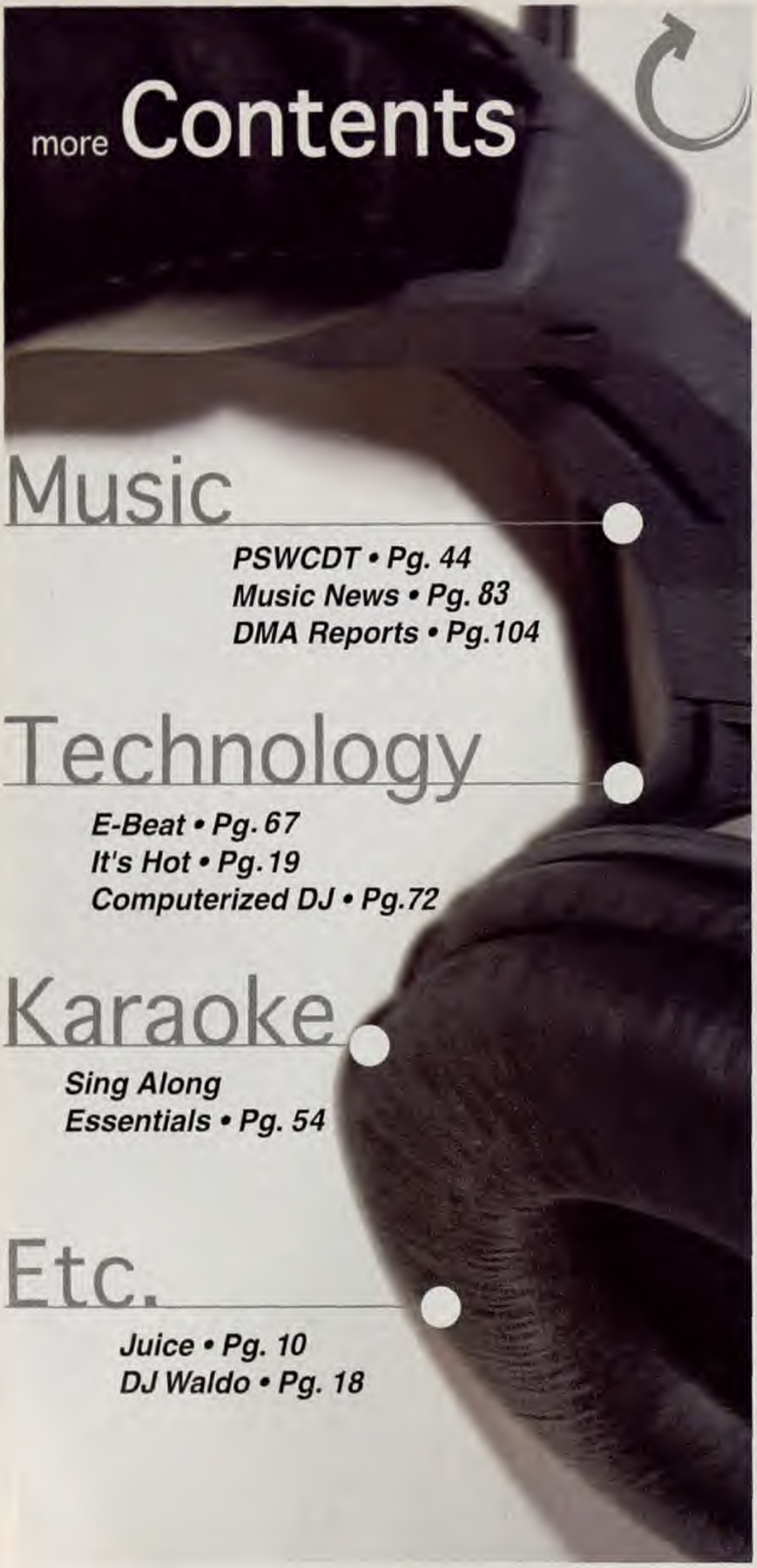

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JUICE

Mitek Puts Weight on Atlas

In January, Mitek Corporation announced that it has streamlined its professional audio brands by discontinuing the line of MTX Professional Audio products sold to MI stores. The company will develop new speaker products under the Atlas Sound brand for the MI and professional sound markets.

Loyd Ivey, CEO of Mitek Corporation, stated, "Atlas Sound has an incredibly strong heritage and brand recognition in the MI marketplace from our more than 60 years of building premium speaker systems, equipment racks, microphone stands and accessories. We will now have the opportunity to develop an even more powerful presence as we rebrand some of the well-respected MTX pro audio products, and at the same time, develop new and exciting speaker products under Atlas Sound. This change simply makes sense for us as it will allow us to focus all of our engineering, marketing and sales resources into promoting our flagship Atlas Sound brand."

Atlas Sound has been manufacturing professional equipment racks, stands and speaker products since the 1930's. It is a division of Mitek Corporation, with manufacturing facilities in Arizona, Illinois, Wisconsin and Texas.

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JUICE

N.A.M.E Introduces Accreditation Program

An accreditation program has been discussed throughout the industry for a long time. After extensive discussion and planning, N.A.M.E. is now presenting such a program. The aim of the N.A.M.E. program is to build a sense of respect and true professionalism for DJs among consumers of entertainment services.

The program will be administered in two separate levels, the first being E.P.E, or Endorsed Professional Entertainer. This level may be achieved after having been a N.A.M.E. member in good standing for one year. Those who have already been members for one full year will be granted grandfather status and may apply immediately. Upon completing a further three-year membership period an E.P.E. may submit an application for the next level, C.P.E. or Certified Professional Entertainer. The underlying concept is that the E.P.E. and C.P.E. titles give members an opportunity to market their achievements to prospective clients.

Initial requirements include professional business paperwork, professional equipment, insurance, professional phone etiquette and letters of reference. For more information contact N.A.M.E. at 800-434-8274.

Also...N.A.M.E. has opened lines of communication with the P.P.A. (Professional Photographers of America) and I.S.E.S. (International Special Events Society). P.P.A. is the largest photographer's association in the country, with over 13,000 members, while the I.S.E.S. has quite a variety of members, including bridal consultants as well as restaurant and catering facility managers.

N.A.M.E.'s goal in approaching these organizations, as well as others, is to introduce its members to new contacts and to educate these groups as to the merits of working with truly professional mobile entertainers.

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When Mobile Beat goes to Vegas:

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Bob Carlisle delivers CrossMix keynote at Mobile Beat Show

Following up on the success of last year's CrossMix presentation of MC Hammer, this year the Christian DJ Fellowship has selected Bob Carlisle to address attendees at the Mobile Beat DJ Show in Las Vegas.

Best known for his megahit "Butterfly Kisses," Carlisle's musical roots run deep. The popular contemporary Christian singer learned to read music and play guitar at the age of seven, eventually moving on to orchestration and arranging. "From the beginning my music has always been about passion", says Bob Carlisle, "The reason I first started playing guitar and singing was wound around my hunger to make great music."

Around during the early days of the Jesus movement in southern California, Carlisle was drawn to the musical side of these revivals. At age sixteen, he played in the group

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Good News and then joined Psalm 150 with Randy Thomas (co-writer on *Butterfly Kisses*). "My first solo project was *Bob Carlisle* in 1993 followed by *The Hope of a Man* in '94—both on the Sparrow label. Upon completion of these two albums, I decided to sign with Diadem music. *Butterfly Kisses (Shades of Grace)* was my first release through Diadem. In case you didn't know already, a butterfly kiss happens when the delicate lashes of your baby's eyes sweep across your cheek."

The song "Butterfly Kisses" was written for Carlisle's daughter Brooke. "I was struck late one night with the reality that my baby girl had grown up and that she would be leaving my home soon," he remembers. "The joy of happy memories and the burden of missed opportunities collided in my heart and the song just poured out. When I wrote it, I never expected it to be recorded. I was content for it to be my private love letter to Brooke. I am thrilled at its success, but it is strange to hear a song written for your daughter being played on the radio. It is even stranger to hear the song covered by another artist. To know me is to understand that I am a man captured by the Grace of God. To go out and travel around the world and sing for people is a wonderful blessing; and I'm humbled to be able to do it, but it's a perk. If I'm not taking care of business here at home, then I have no business touring and singing.

What should Mobile Beat DJ Show attendees expect from their visit with Bob Carlisle? Music, laughter and encouragment. Along with his reputation as a master singer/songwriter, Carlisle possesses a real gift for humor in "setting up" his songs. But ultimately, it's about life and being a survivor in these uncertain and troubling times: "When you hear my songs, I want you to know that the man who is singing has been driven to his knees by many of the same overwhelming stresses and strains that you are experiencing. I want you to allow your heart to break for your wives, husbands and children. Most importantly, I want you to know that there is hope."

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DEAR

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WALDO

Dear Waldo,

Have you guys compared the three best dual CD players—the Denon 2600 the Pioneer CMX-5000, and the Tascam 302? If so, I would like to find out which is the best.

Raffi

Dear Raffi,

With respect to your questions, good, better and best are relative. If you are switching from turntables to CDs you might think the Pioneer is better than the Denon. If you are looking for lighter weight for a podium-style, upright tabletop rack you might say that the Denon is better. Denon has been around longer in the field, having many previous models. Pioneer and Tascam both have a vast network of dealers and warranty stations. All three of the players you mentioned have quick start, ruggedness, easy cueing, and "trick" capabilities. My suggestion is to hit the local chain music store first and do some "hands-on" testing. Then ask every DJ you know what they use. Ask them what they like & dislike about their units and others they've used. Too many times a salesperson will try to steer you to the units that are in stock rather than what you actually need.

You failed to mention Numark, Gemini, and American DJ in your category, although they have units that are also excellent for commercial usage. To sum up, ask more DJs, read more specs, and come with me on a gig sometime.

Waldo

[Editor's Note: The June/July (#60) and August/September (#61) issues of *Mobile Beat* included overviews and reviews of a number of dual CDPs, including the Pioneer Stealth CMX-5000 and American Audio PRO-500.]

Dear Waldo,

I have a CD recorder for my computer and wish to know how I can run my mixer into my computer so I can create mixes and demo CDs. I have tried running it into the mic jack into my computer but the sound quality is awful. What do I do?

Scott Smith

Hey Scott,

The output of your mixer is Hi-Z (high impedance) line level, and the input on your computer has a microphone level input. The mismatch is causing you to overdrive the computer's input, resulting in a distorted sound. The easy fix might be to try a Low-Z to Hi-Z transformer or direct box between the output of the mixer and the microphone input of the computer to see if the results are cleaner. The best ones have "pads" that allow you to step the gain down in increments that may make a better match for your computer. Another option is to check the software sections of your local computer stores for programs that may have a digital mix section that can be used within your computer itself, replacing the mixer entirely. Check the Mobile Beat advertisements, also, for software programs that offer MP3 playback and "ripping" for DJs. Rock on!

Waldo

Dear Waldo,

I have been having terrible time with my tweeters. Do you know of any cabinets that are just tweeters so I'm covered when I go out on a job?

T.

Dear Mr. T

Maybe you should put out more birdseed. Just kidding. The most cost-effective solution can be found at www.speakermax.com under their "tweeter" section.

Please bear in mind that if you are blowing tweeters very often, you may have several things happening. First, if your EQ looks like a smiley-face you could be dumping too much energy into the high end of your speaker. Do you ever get in front of those things? Too much high end can empty your dance floor in a hurry. If your speaker does not sound the way you want it to, that's one thing. A neat trick is to place a DC light bulb in the tweeter circuit. The bulb will glow when there is too much energy in the line. Instead of blowing the tweeter, you (in theory) toast the cheaper bulb. Several manufacturers use this technique in their mid horn circuits.

Waldo

it's HOT

Put Some Sole into your Show

'Nando was not quite right when he said "...don't be a schnook—it's not how you feel, it's how you look." Now you don't have to choose between looking professional and feeling comfortable when it comes to footwear. A new DJ-friendly shoe is available from Sophisticated Gents Entertainment. Called the Enforcer, it is an Oxford that has the elegant shine you need to accompany your tux. A Taibrelle nylon lining breathes well and makes the Enforcer highly maintainable. Comfort during overtime at your next gig is assured by the cushioning of an EVA crepe sole. Men's sizes 7 to 13 and women's sizes 5 to 10 are available directly from Sophisticated Gents. MSRP: $49.95 + $6.00 s/h per pair.

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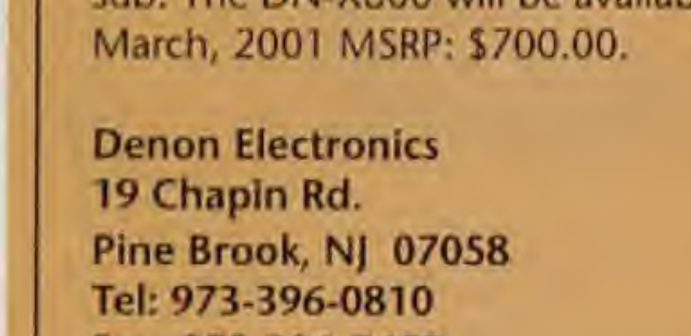

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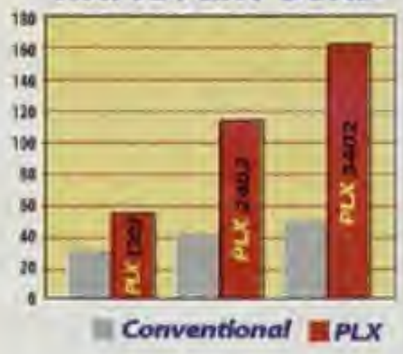

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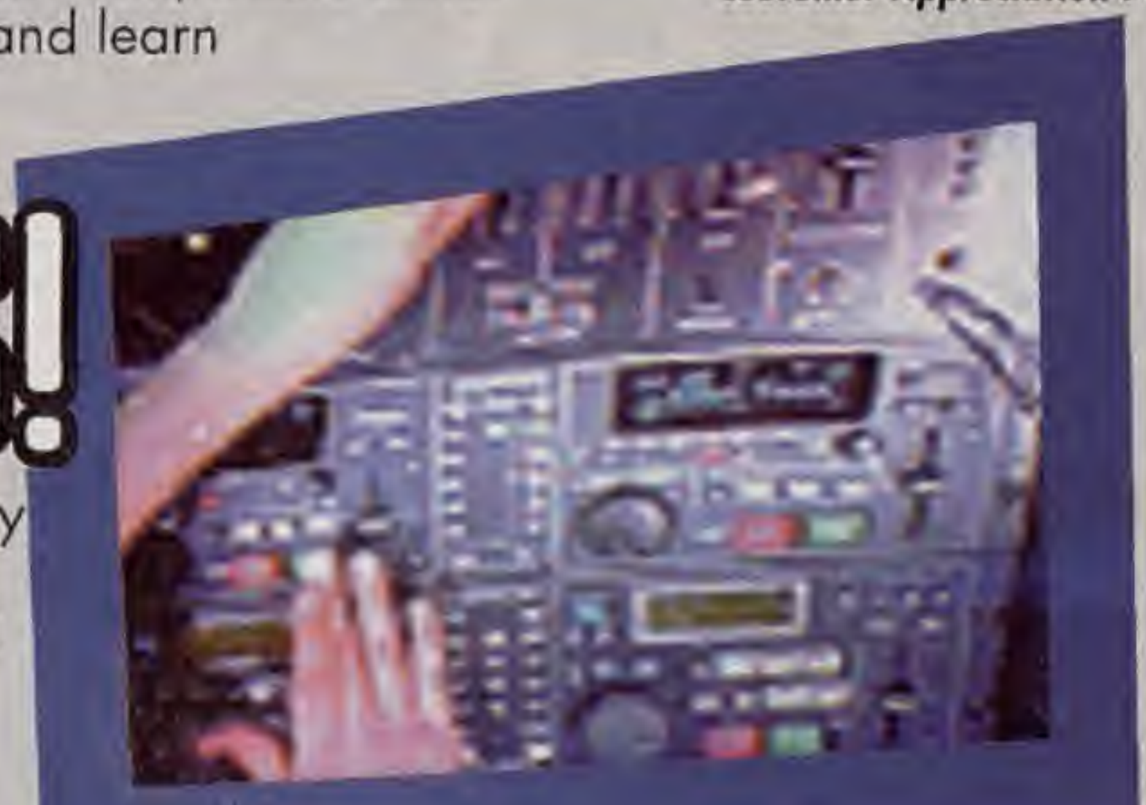

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The Beat Goes ON!

Mobile Beat Celebrates 10 Years

Defining A Decade

By Michael Erb

As we celebrate the 10th Anniversary of *Mobile Beat*, we look back on a period of explosive growth and incredible change for the DJ industry. *Mobile Beat* has been there all along providing information, guidance and a voice for all DJs.

In mentally reliving the last 10 to15 years, I see several things that have precipitated the incredible growth of the DJ industry. While there is no single event that gave our industry the "shot in the arm," many things happening concurrently added fuel to the fire.

The development of digital recording and the compact disc were among of the first catalysts. As CDs became available in the late 1980s, DJs seized the technology and discovered a welcome new convenience. Although still debated, many feel that compact discs provide superior sound, greater longevity and more versatility than records. What was lacking originally was equipment sophisticated enough to give DJs the ability to do more with CDs than just play them.

As a result, specialized equipment for the professional DJ evolved. The dual CD player that we take for granted today existed only in a primitive form 10 years ago. Here in the new millennium, professional dual CD players are chock full of features and effects that bring the art of using CDs very close to the art of spinning vinyl. Features such as sampling, brake mode (to simulate the sound of stopping a record), pitch bend, digital scratch, looping, multiple cue points and many more, are standard. Though some DJs still prefer the "hands on" approach of using vinyl, a new breed of digital jock is utilizing the latest technologies to play CDs in incredibly creative ways.

Home studios and the PC

The myriad of equipment choices we have today is mind boggling compared to 10 to15 years ago. It is now possible to set up a basic home recording studio easily and affordably. This studio can include such things as drum machines, effects processors, samplers and multi-track recorders, all at very reasonable prices. Ten years ago it was virtually impossible, and incredibly expensive, to even attempt to put together such a system. Now DJs have the capability to make their own remixes or add astounding effects to their performances.

Another digital development was the development of the personal computer. PCs provided the behind-the-scenes power that enabled DJs to create promotional materials, compile music library databases, produce professional looking contracts and provided access to the Internet.

Just as *Mobile Beat* first opened the gate to information for DJs 10 years ago, the explosive growth of the Internet in the last 5 years has opened a seemingly endless avenue for DJs to cruise. Many DJs who have started in just the last few years take for granted all the information at their disposal today. In large part due to the rise of the Internet, a growing network of informational sites catering to DJs has been created. On the marketing front, the Internet provided an opportunity for DJs to set up their own web sites to promote their business to the world for minimal costs. More traditional "advertising" such as newspaper ads and radio/television commercials gave way to potentially richly interactive content on DJ web sites all over the world.

MP3

It's not just the Internet itself that has helped fuel this information explosion. Access to the Internet has improved dramatically. Broadband access, such as that provided by cable modems and DSL, has greatly improved the speed at which information can flow. This has directly contributed to the incredible interest now being paid to something called "MP3".

Just three years ago, MP3 was not on DJs' radar screens. It was a technological breakthrough in data compression that made possible a near-CD-quality song file small enough to enable easy sharing over the Internet. It suddenly became

possible to obtain music easily and freely (if not illegally) by the use of Napster, Gnutella and other MP3 sites. Why pay $15 to $20 for a CD off of which you might only play 2 or 3 songs, when you could now download just the songs you want in MP3 format and pay nothing? Many DJs decided that was the route they wanted to take, much to the consternation of the music industry.

Seemingly overnight, the entire music industry was up in arms against the freeloaders who were stealing "their" music. The battle is being raged as we speak and the outcome is not yet clear. What is clear is that MP3s and Napster have forever changed how music will be distributed.

There was a time when DJs would "strut their stuff" by trading or selling mix cassette tapes of their DJ skills. These tapes would demonstrate their technique and expertise and were a means for other DJs to learn and admire the "masters." Distribution of mix tapes was the big problem. It was cumbersome and time consuming to mail out these tapes to those interested in hearing them. The Internet made this problem vanish. Now a DJ merely has to capture his performance and convert it to a digital file that can easily be downloaded from the DJ's web site or a binary newsgroup by anyone with a computer and a connection to the Internet.

Strength in numbers

One important element that has often been overlooked but has contributed greatly to the DJ industry is the rise of Disc Jockey associations. DJ associations have enabled members to become part of a network of like-minded professionals. Minimum standards have been established that help ensure a certain level of professionalism and legitimacy in the industry. Another benefit is the assurance to the consumer that at the very least, a DJ takes his business serious enough to be part of a professional organization. Associations have also been able to provide services to their members that ordinarily would be more difficult and/or expensive to obtain individually, such as insurance, long distance calling plans, emergency equipment loan and more.

Into the future

What might the future bring for DJs? If the next ten years brings as much change to our industry as the previous ten, it will be a period of great excitement. For some DJs the future is already here. A new breed of DJ brings in a personal computer and MP3s instead of lugging in cases full of CDs, turntables, CD players, mini-discs or cassette decks. Thousands of songs can be stored on a computer's hard disk, allowing the DJ to instantly access a trove of music. Instead of needing a van to haul around a sound system, you can literally put it in the back seat of your car. Speakers are smaller, lighter and sound better than ever. Digital power amplifiers are able to provide the performance of larger heavier amps in a package weighing under 20 pounds—sometimes as little as 10-12 pounds.

Looking down the road a bit, it is not difficult to imagine the day when a DJ won't have to bring any music whatsoever with him to an event. Instead, a wireless, broadband connection to the Internet might be able to provide any song imaginable to the DJ on demand. This broadband connection need not be limited to music either. How about streaming video that could be connected to a low-cost big-screen video projection system.

It is also possible that within a few more years the DJ associations will finally be able to propose to the music industry, in a unified fashion, a workable solution to simplify music licensing. A music licensing agreement might allow all professional DJs the opportunity to pay an annual licensing fee for unlimited use of copyrighted music without fear of retribution from the record companies or their representatives like the RIAA.

I'm quite sure the future will bring no end to the vinyl vs. CD debate. I fully believe that this "discussion" will expand to include the CD vs. MP3 debate, the vinyl vs. MP3 debate, and the "whatever vs. whatever" debate. We DJs love to debate. Is vinyl dead? No way. Never will be. But the future is looking bright for those DJs who have never used vinyl and are firmly entrenched in the new technologies.

We have witnessed significant growth and change in DJ industry these last ten years. Nevertheless, I think that the next ten years will far eclipse what we've just been through. Buckle up—it'll be an exciting ride.

Michael R. Erb operates Michael E Mobile Sound, a mobile DJ business and CNYweddings.com, an Internet wedding services directory, in Ithaca, NY.

Reader Perspective: Looking Back on the Decade of the DJ

When I first picked up *Mobile Beat Magazine* I was hooked. Finally, a publication totally dedicated to the Mobile and Nightclub Disc Jockey—a resource I had been looking for, for quite some time.

Ten years later *Mobile Beat* remains the best source for serious DJs. Quite a feat for a publication dedicated to an industry riddled with changes from day to day and year to year.

Over the last decade, we have seen many changes, all of which have been reflected in *Mobile Beat's* focus during those years. Doing so has required a great staff, knowledgeable writers and dedication to servicing the readers needs.

So how have DJing and the DJ industry changed in these 10 years? The emergence of licensed record and CD pools has greatly assisted in maintaining our musical libraries. In many circles, vinyl has given way to CDs, while speaker enclosures have become smaller and more efficient and power amplifiers are now lighter in weight, more powerful and more versatile. The Technics 1200 turntable is still the reigning king of nightclubs, but professional DJ CD players have made a significant impact on the market and should now be considered serious competition for the turntable.

Imagine, what started out for some as a part time hobby, has now become a full time venture with a host of trade shows, publications, and equipment manufacturers ready to service the working DJ's every need.

Slowly but surely, the DJ business is turning into a respectable trade, with DJs no longer restricted to just wedding receptions and nightclubs. From pool parties and school dances to corporate events and Mitzvahs, our roles as DJs have changed and will continue to do so.

While it has become easier to break into the business, the demands on the professional disc jockey have become greater. Years ago, guests expected nothing more from a DJ than someone who played music and made a few basic announcements. Now, it is not uncommon for us to wear many hats: emcee, event coordinator, host, comedian, and overall entertainer.

Consumers are more educated now than in yesteryear. Today's bride or nightclub owner will not simply hire us based on our love of music and a crate of records or CDs. We must present a polished image, have professional equipment and be willing to go the extra mile, in certain instances, to earn someone's trust—and in turn, their business.

Some things have endured the test of time. During the last ten years, manufacturers such as Crown, Peavey, JBL, QSC, Numark, Stanton & Technics have remained well-respected brands. Others, including American DJ, Gemini, Mackie, Rane, Chauvet, Denon, Colorado Sound 'N Light, and several others have helped take the profession to new levels.

Hard work, a great personality and dedication to the craft will still land you the best gigs. And there is always a place for a great magazine dedicated to the working mobile and nightclub DJ. Congratulations *Mobile Beat* staff, you have created a publication that should not go unnoticed. You inform, educate and enlighten DJs everywhere...beginners and professionals alike.

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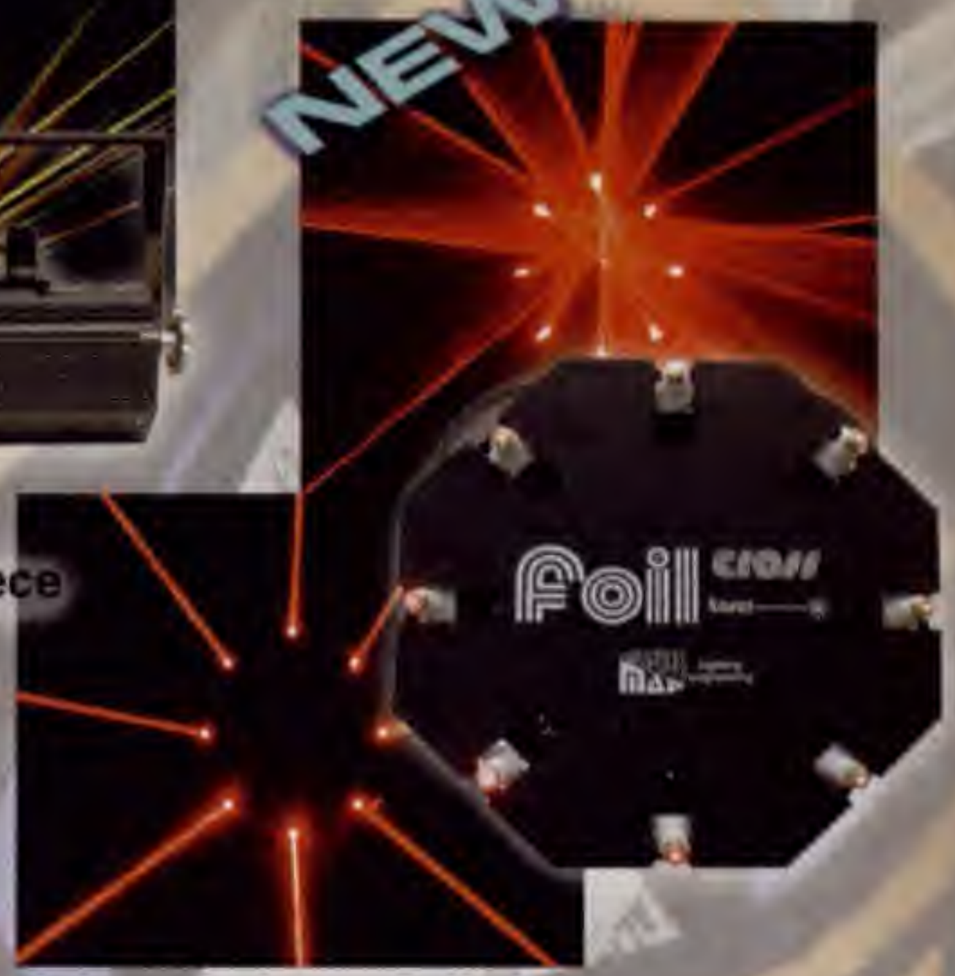

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DJing Past and Present

By Anthony B. Barthel

DJs speak out: 20/20 vision and industry predictions

When speaking to any group of people about any topic, there are generally as many opinions as there are individuals offering those opinions. But in celebration of ten years of *Mobile Beat*, we spoke with DJs and manufacturers around the country to see what changes they have noted in the DJ profession and there was a surprising level of agreement among them.

We've arrived

"The biggest thing that I've seen is that it's become a national business—it used to be very localized," said Ryan Burger, owner of ProDJ.Com and himself a DJ for 15 years.

"It's become a real industry," echoed Dean Hall, immediate past president of the Southern California chapter of the American Disc Jockey Association and owner of Ultimate Events in Anaheim, California. "It has gone from a hobby to a real profession," stated Hall.

Almost universally, the group interviewed stated that being a DJ used to mean almost being an orphan, business-wise. There were a few small retailers here and there and a handful of manufacturers. Now, large retailers have recognized the DJ profession as a large and growing market, while trade associations, conventions and publications have brought the Industry closer together.

"You seldom see a Radio Shack flyer without DJ equipment in it any longer—it's that big a market." Of course Radio Shack isn't alone among many large retailers in recognizing the growing importance of the DJ market. More and more ads reveal the growing mainstream awareness of DJ gear.

"Overall, I would say that our industry has progressed from a startup/growth period to a mature business phase..." said Matt Graumann, owner of Party Tunes for You in Simi Valley, California and President of the Professional Association of Disc Jockeys.

Catching the interactive wave

Another universal vein in the conversations we had with disc jockeys around the country was that personal service is what separates one company from another. While the development of equipment has made phenomenal additions to what we are capable of, most DJs still focus on service and style rather than equipment as a focus of change. Many of the interviewees noted that through education and interaction with other DJs the profession has expanded to encompass more than just playing great music.

A recent client of Awesome Entertainment in Pasadena, California was quoted as saying, "I didn't know what a DJ could offer until I went to my sister's wedding and one was teaching dances and getting the crowd involved. That's why I decided to meet with one."

In many cases the role of a DJ has expanded to include many other facets of the entertainment business. While some DJs continue to focus on music, others have expanded into rentals, full event planning, production and more.

"We've evolved beyond just spinning records," noted Hall.

"The resources available to us are incredible—from both a technical standpoint and in terms of what we can do."

Bernie Howard Fryman, who is celebrating 29 years in the business in Chicago, Illinois, agrees. He has a unique perspective, seeing the business from both a DJ's and a manufacturer's standpoint as a representative for Gemini Sound Products.

"People go to the conventions and come back wanting to be interactive party hosts," said Fryman. However he indicated that not every customer demands that type of service. His focus is on providing a solid music program with good announcements. "Interaction works for some events but isn't universal."

Maintaining balance

As with all trends, the focus on DJ interaction may change back to where clients demand less interactivity and a better understanding of music programming. Many of the interviewed DJs indicated that clients had begun to express interest in simply playing a solid music program and skipping the interaction altogether.

"As we continue to specialize and/or diversify, depending on our individual strengths and weaknesses, the end result will be a higher level of service to the client. Every party will have the potential of being exactly what the clients wants or needs," expressed Clint Richards of Clint Richards Entertainment in Los Angeles, California. "The key to the continued growth of the Mobile Disc Jockey business will be, as it is with any commercial service business, the personal, human-to-human connection we have with clients, vendors and others."

"Our customers seem much more aware that there is a difference in quality among DJs," said Mark Thomas. Indeed customer education is not only a factor in the increase of prices nationwide, but is also a responsibility that many DJs undertake in their sales practices.

Surprisingly, only the Southern California jocks interviewed for this article uniformly mentioned the increase of earnings of DJs. They all agreed that those who earn a reputation for delivering on their promises—whatever those may be—tend to earn more than many of their competitors.

"Anybody can buy gear, anybody can play music but not everyone can walk into a room full of strangers and make 'it' happen," said Ken Knotts of All Occasion Entertainment in Anaheim, California. "It's what we do with our voices and our presence that sets us apart and that will always be a factor."

MP3 impact

Knotts hit on a point that many other DJs also touched on. "Ten years ago, telling a customer you were all-CD based was a significant factor. Now, with MP3 and Napster, the cost of a music library is almost a moot point."

Having an outstanding music library used to involve careful research, skillful purchasing and a great deal of time. Now, it's possible to obtain virtually any song illegally and, using an inexpensive CD burner, add it to one's library. While having a legitimate music library is certainly a source of pride, having an all-encompassing library no longer is a mark of only high-end DJs.

"While technology will improve, it still won't substitute for the caliber of the performance by an individual," said Ray Martinez of RayMar Productions in Anaheim, California, who is celebrating 26 years in the business. "More than ever, higher standards and customer service are going to be important factors for maintaining a successful DJ company," echoed Mark Thomas.

As with any business that utilizes electronics, the price and size of the gear has become smaller over time. "Mobile DJs used to want to move gear around and schlep gear," said Bernie Howard Fryman. But Clint Richards quoted famous architect Buckminster Fuller, who said we're now "doing more and more with less and less."

The CD player game

Ryan Burger predicted that if it becomes legal to copy music, the trend would be toward utilizing personal computers as DJ systems. If not, then there will continue to be an evolution of CD players. One of the steps in that evolution is the implementation of MP3-based CD players, which will allow the amount of data stored on a CD to increase exponentially. General Motors has already announced their support of this technology so it appears that the software end of the music business has their destiny ahead of them.

"In every evolution of an electronic industry the first generation of products never works. The second generation is always rock solid. The third generation has half the parts so they can make a product more affordable," Fryman explained.

Alfred Gonzales, who represents American DJ but also works as both a Club and Mobile DJ, indicated that the focus of CD player development has changed quite a bit in the past few years. According to Gonzales, CD players started as a resource to make it easier to carry a music library. Now they are evolving into creative tools. Early CD players allowed for some creativity, but the newer CD players allow skilled professionals to virtually create their own music with the variety of capabilities built into those players.

Gonzales sees more club jocks turning to the CD as a creative medium, while mobile jocks have almost universally embraced the technology for its transportability and reliability. "Products are getting more advanced, not to make things easier, but to allow creative people to really make a difference," says Gonzales.

Where it's at

With the creative control as well as networking and learning opportunities available to DJs today, the consensus is that the profession has truly matured from a hobbyist's realm into a true profession. Some have predicted that the conventions, magazines and other resources will continue to provide opportunities for jocks to learn, grow and evolve. The belief that one's personal style as a DJ, the type of business that one pursues and the focus of the company or individual will also become more specialized as time goes on was expressed by most of the respondents.

As the profession continues to mature and competition becomes stiffer, some warn that business practices will be a significant factor in how successful a DJ company can be. A lot of people don't come into the industry with a business plan. Just as in sports, if you don't have a game plan, your team doesn't even stand a chance of winning.

Some companies will grow to the point that they are producing large shows, while others may continue to focus on the music program to the point where they are recognized for their programming talent. No matter what, the universal conclusion is that the DJ industry has become a profession where one can earn a fulltime living in a rewarding fashion.

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2001: A Mobile Beat Odyssey

By Jay Maxwell

Reminiscences and the best tunes of the past ten years

Some events in my life I will never forget. I'll always remember the excitement I felt when I proposed to my future wife and she said yes. I'll never forget being present—though a bit faint—at the births of my daughter and son. The elation I felt at being selected as the recipient of Charleston Southern University's highest faculty honor, the Excellence in Teaching Award, will always remain in my memory.

The voyage begins

I clearly recall my first issue of *Mobile Beat Magazine*, Vol. #1, Issue #1 (April/May 1991). It was black and white and barely over 40 pages in length, yet I thought this was the best magazine I had ever read. When I called to order a subscription, I was surprised to learn that the person taking my subscription was none other than Bob Lindquist, author of two of my favorite books, Spinnin' and Spinnin' 2000. During this brief conversation, I mentioned that part of my job was to compile song lists for my DJs and clients. These lists would range from the top songs for a high school reunion to the best bride and groom first dance songs.

I will always remember the phone call I received in 1992 from Robert Lindquist, asking me to write an article based on one of my lists. I was thrilled! I couldn't believe I was going to have an article published in my favorite magazine. That was just the beginning of my *Mobile Beat* odyssey. Since Issue #11, I have had the pleasure and privilege of writing "Play Something We Can Dance To!" for every issue of the magazine.

Charting the sea of songs

Initially, my assignment for this issue seemed easy enough: to compile a list of the 40 best songs played by Mobile DJs during the past ten years. However, when I sorted my

Top 40 Bride-Groom First Dance Songs From The Last Ten Years

	SONG	ARTIST	YEAR
1	Amazed	LONESTAR	99
2	From This Moment On	TWAIN-WHITE	98
3	It's Your Love	MCGRAW-HILL	97
4	Because You Loved Me	CELINE DION	96
5	Love of My Life	BRICKMAN-SMITH	99
6	I Could Not Ask For More	EDWIN MCCAIN	99
7	Have I Told You Lately	ROD STEWART	93
8	This I Promise You	N' SYNC	00
9	I'll Be	EDWIN MCCAIN	97
10	I Finally Found Someone	ADAMS-STREISAND	96
11	I Knew I Loved You	SAVAGE GARDEN	99
12	I Swear	ALL-4-ONE	94
13	Something That We Do	CLINT BLACK	97
14	When I Said I Do	CLINT BLACK	99
15	Keeper of the Stars	TRACY BYRD	95
16	I Cross My Heart	GEORGE STRAIT	92
17	(Everything I Do) I Do It For You	BRYAN ADAMS	91
18	I Do (Cherish You)	98 DEGREES	99
19	I Love the Way You Love	JOHN MONTGOMERY	93
20	Love of My Life	SAMMY KERSHAW	98
21	Your Love Amazes Me	JOHN BERRY	94
22	Power of Love	CELINE DION	94
23	I Can Love You Like That	ALL-4-ONE	95
24	From Here to Eternity	MICHAEL PETERSON	97
25	Can You Feel the Love	ELTON JOHN	94
26	Back at One	BRIAN MCKNIGHT	99
27	All My Life	K-CI & JO JO	98
28	God Must Have Spent...	N' SYNC	98
29	How Do I Live	LEANN RIMES	97
30	The Gift	JIM BRICKMAN	97
31	To Make You Feel My Love	GARTH BROOKS	98
32	I Live My Life For You	FIREHOUSE	95
33	Love of a Lifetime	FIREHOUSE	91
34	Now and Forever	RICHARD MARX	94
35	You're Still the One	SHANIA TWAIN	98
36	Maker Said Take Her	ALABAMA	96
37	For You	KENNY LATTIMORE	97
38	All For Love	BRYAN ADAMS	93
39	I Don't Want to Miss a Thing	AEROSMITH	98
40	My Best Friend	TIM MCGRAW	99

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database by year, I realized how formidable this task was going to be. My database contains nearly 750 songs. How was I going to narrow that list down to 40? After missing my deadline by over a week, I determined the best idea was to create two lists—one list for Top 40 bride-groom first dance songs and one for the best dance songs.

Compiling these lists was actually one of the most painstaking projects I have ever done for P.S.W.C.D.T.! In order for a song to be considered, I decided that it must be currently played on a regular basis. The songs that made the lists are not only currently being played, but I predict will still be played five, ten, or even twenty years from now. "Gonna Make You Sweat" is already ten years old and still gets a crowd going. Will "Mambo No. 5" and "Who Let the Dogs Out" be classics years from now? Or, will they be tomorrow's "A Fifth of Beethoven" and "Disco Duck?" Only time will tell, but my prediction is that "Macarena" will have the same lasting impact as "Y.M.C.A."

Glancing back, looking forward

Ten years ago, there were only distant rumblings about the virtual world of the Internet. My first article was produced on a dot matrix printer and sent via U.S. Mail. Now, each article is transmitted by e-mail. Rather than taking four days to arrive, it arrives in the blink of an eye.

Reflecting on the past ten years, I also realized how much more professional our industry has become. DJ equipment has increased in quality while decreasing in cost. Ten years ago, dual CD players were new and out of my price range, yet now they are affordable for even the beginning DJ. Gear has also become smaller and lighter. The public perception of our industry has also improved. Mobile DJs are increasingly seen as true professionals and can command an appropriate fee for services they render.

Finally, I want to thank all the regular readers of P.S.W.C.D.T.! Your feedback over the years has been positive and has contributed to making this the longest running regular feature in Mobile Beat. Many of you have submitted ideas for articles or lists and I am grateful to each of you for your input. The past decade has been great. I thank Bob and all the folks at Mobile Beat for publishing the premier magazine for Mobiles everywhere. I also hope I'll see ten more years of providing lists that help DJs whenever someone yells, "Hey DJ, Play Something We Can Dance To!"

Top 40 Dance Songs From The Last Ten Years

	SONG	ARTIST	BPM	YR
1	Gettin' Jiggy Wit It	WILL SMITH	108	98
2	Gonna Make You Sweat	C+C MUSIC FACTORY	114	91
3	Macarena	LOS DEL RIO	103	95
4	Come On 'N Ride It (The Train)	QUAD CITY DJs	136	96
5	Stayin' Alive	N-TRANCE	107	96
6	Music	MADONNA	120	00
7	Mambo No. 5	LOU BEGA	174	99
8	Who Let the Dogs Out	BAHA MEN	129	00
9	Cotton Eye Joe	REDNEX	132	95
10	Whoomp! There It Is	TAG TEAM	130	93
11	Boot Scootin' Boogie	BROOKS & DUNN	130	92
12	Get Ready For This	TWO-2 UNLIMITED	125	94
13	Oops!...I Did It Again	BRITNEY SPEARS	95	00
14	Livin' La Vida Loca	RICKY MARTIN	178	99
15	Jump Jive and Wail	BRIAN SETZER	202	98
16	Bye Bye Bye	N' SYNC	86	00
17	Strike it Up	BLACK BOX	119	91
18	We Like to Party	VENGABOYS	136	99
19	Jumpin' Jumpin'	DESTINY'S CHILD	89	00
20	Tribal Dance	TWO-2 UNLIMITED	130	93
21	I Like to Move It	REEL 2 REEL	123	96
22	Tootsie Roll	SIXTY-NINE BOYZ	132	94
23	Smooth	SANTANA	116	99
24	Zoot Suit Riot	CH.POPPIN' DADDIES	182	98
25	You Drive Me Crazy	BRITNEY SPEARS	101	99
26	Rhythm is a Dancer	SNAP	125	92
27	Miami	WILL SMITH	108	98
28	Larger Than Life	BACKSTREET BOYS	108	99
29	Intergalactic	BEASTIE BOYS	106	98
30	(Everybody) Backstreet's Back	BACKSTREET BOYS	108	98
31	Raise the Roof	LUKE	142	98
32	Jump Around	HOUSE OF PAIN	107	92
33	It's Gonna Be Me	N' SYNC	82	00
34	I Want You Back	N' SYNC	112	98
35	Be With You	ENRIQUE IGLESIAS	122	00
36	What is Love	HADDAWAY	124	93
37	Man! I Feel Like a Woman	SHANIA TWAIN	126	99
38	Let Me Clear My Throat	DJ KOOL	103	96
39	I Need to Know	MARC ANTHONY	115	99
40	Blue	EIFFEL 65	128	99

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Ten Years of Dance

By Mike Ficher

What a difference a decade makes! Or does it?

When Mobile Beat first showed up on magazine racks in 1991, the Electric Slide was the dancer's organized movement of choice across the country. Ten years later, the Slide is still one of the most popular group dances, even enjoying a bit of a renaissance in some parts of the United States.

During the last decade of the 20th century, while most dancers continued to shuffle two feet together in an occasional rhythmically-challenging touch step, two significant dance trends and a few other noteworthy fads helped shape, define and embellish the dance floors for Mobile DJs.

The country connection

Buoyed by the crossover appeal of Billy Ray Cyrus' "Achy Breaky Heart" and Brooks and Dunn's "Boot Scootin' Boogie" in 1992, country line and partner dancing rose from a bubbling, enthusiastic ripple into a sizable and influential wave. The resurgence of country dancing (remember the Urban Cowboy days of the early 80s?) spurred a cottage industry in country duds, instructional videos, award shows and, most importantly, dance classes.

Jocks in the South, Midwest and Rocky Mountains already typically included country songs and sets in their event playlists, but most metropolitan DJs generally avoided the twang of country music. Frequent negative reactions on the dance floor seemed to guarantee country's continued omission.

However, active students and enthusiastic dancers (predominantly females) brought their interest, knowledge and investment in country line dancing to non-country events. Thus, disc jockeys started receiving requests for songs to accompany such nationally popular dances as the Achy Breaky, Boot Scootin' Boogie, Tush Push and Freeze along with a host of regional and local favorites.

Even as some on both coasts still resisted the '70s pop-influenced country music that supported the line dance's often hypnotic movements, the wave was too large to ignore, and country became a dance set staple at many weddings, corporate events, holiday parties and Bar Mitzvahs. DJs occasionally incorporated a simple dance lesson, hired an instructor to supplement their show or worked with keenly interested dancers to encourage group participation. Not since the fad dance movement of the early 1960s—the heyday of the Twist, Mashed Potato and Frug—had single dancers been so active, comfortable and organized on a dance floor.

While the country line dance movement has receded from mainstream appeal in many areas, its impact is still felt today in the continued demand for interactivity at today's events. In many cases, the genre has been co-opted into group dancing with many different forms of music.

The Big Mac

Although the dance is now experiencing the inevitable backlash that overwhelming celebrity usually unleashes, the Macarena emerged from humble 1993 origins to gain mid-90s status as the surest floor-filler since, well, the Electric Slide.

Like most popular dances of the last forty years, the dance involved remarkably simple and quickly assimilated movements performed to a very catchy tune. In addition, the absence of significant lower body action and the childish appeal of the music (doesn't

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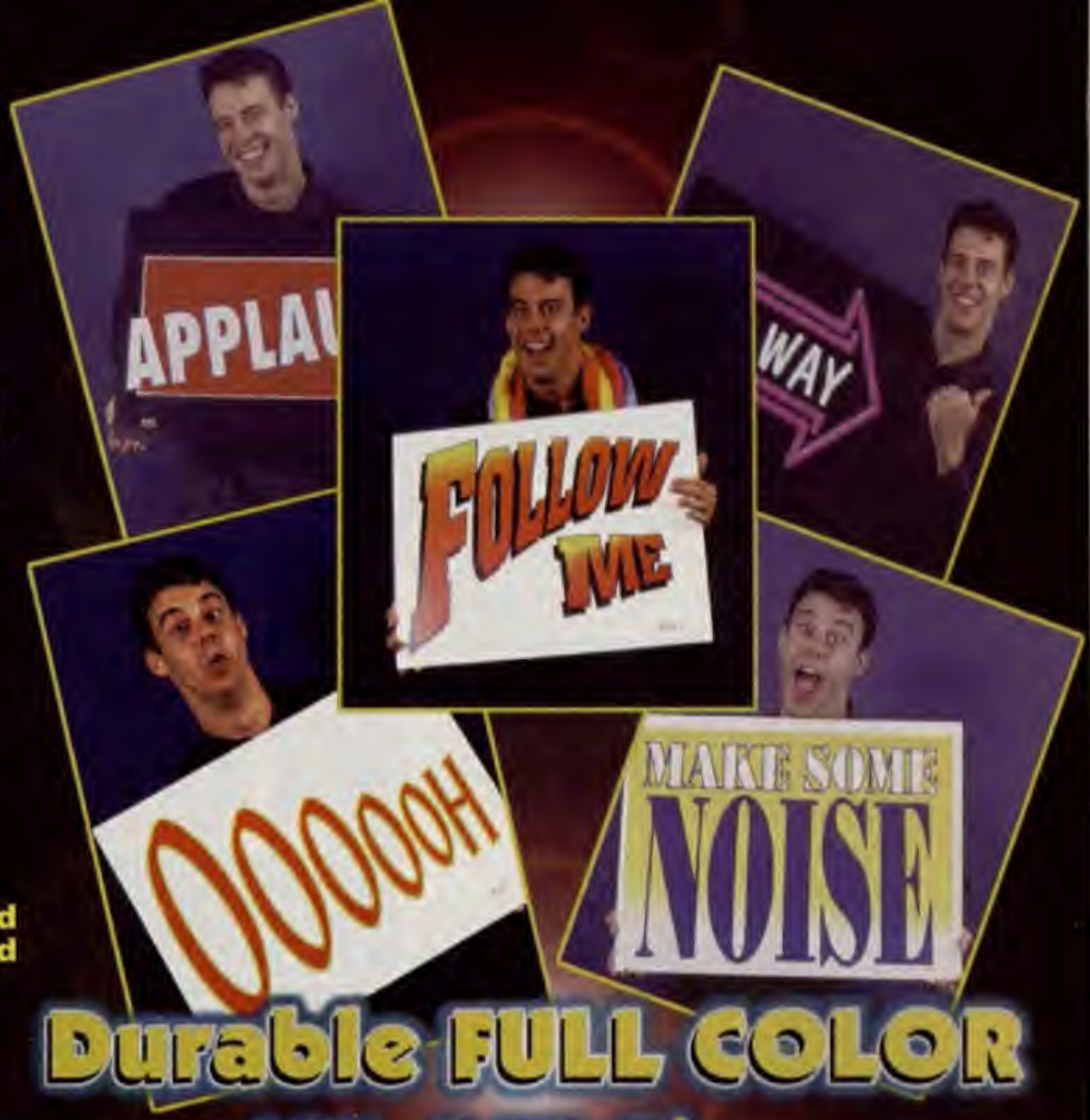

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the melody resemble the children's tune, "Ten Little Indians?") translated into a veritable stampede of popularity. Like it or loathe it, the Macarena attracted youngsters, parents and senior citizens all to the floor in a rarely seen convergence of generations on the hardwoods.

While line dancing and the Macarena are, arguably, the two most prominent dance trends of the past ten years, other fads, such as the Swing fling of the late 1990s (thank you, Gap!) and the current Latin dance wave are impacting DJs' playlists and choice of audience interaction.

Pairing up

Unlike the individual nature of line dancing or the Macarena, Swing, Latin and, of course, the timeless elegance of Ballroom continue a decades long tradition of partner dancing. Unfortunately, because of the partner requirement and, especially in the case of Swing, the physical ability and skill level demanded, they have not produced the same monumental and sustained wave of mainstream popularity.

Nevertheless, many DJs responded to the interest in Swing dancing and music by adding nouveau Swing selections from groups such as Royal Crown Revue and Big Bad Voodoo Daddy along with more Big Band favorites from the likes of Glenn Miller, Tommy Dorsey and Artie Shaw.

The surge of interest in Latin dances, almost all performed with partners, has encouraged requests for Salsa, Cumbia, Banda, and Ranchera plus other forms of Latin music from non-traditional sources. With demographics indicating a growing North American Hispanic population, as well as a blossoming interest in Latin artists that crosses cultural lines, Latin dances are emerging as a probable major influence on the first decade of dance in the 21st century.

What will happen on dance floors in the next ten years? Undoubtedly, predictions are entertaining but futile exercises because the public's tastes can be fickle. In the short term, a few jocks and dancers have reported an occasional outburst of 80s-style Break Dancing at events. For the long term, stay tuned. To paraphrase Doc Brown in *Back to the Future III*, "The future dance floor has yet to be declared!"

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B-52 BOMBERS WAGE WAR AGAINST WEAK BASS!

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B-52 pro-audio has added two models of band-pass subwoofers to their already impressive arsenal. These new weapons allow mobile infantry and B-52 allies to add powerful 18" subwoofers to their sound systems without adding amplifiers and crossovers to the audio system.

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B-52 offers both single and dual 18" band-pass models. DJ Shorte of Pittsburg, PA. calls his B-52 BP-18 subwoofer "a mobile DJ's dream ... the B-52 band-pass sub let me drop seriously tight bass without adding another amp and x-over to my system." When asked about their size DJ Jam of Los Angeles explained "that not only are these subs extremely compact, but they're built like tanks."

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The SH-18X folded-horn subwoofer has weak bass running for the hills. The unique folded-horn design provides long throw, allowing the low frequencies to reach a far greater distance than any of the enemies' weapons.

Reports from the battlefields indicate that even when standing 80 feet away from the B-52 SH-18X, it still feels like you are being hit by a nuclear blast.

B-52's main competitor uses a 18" subwoofer with a 3" voice coil subwoofer on their most popular weapon, which results in weak bass, while the B-52 SH-18X utilizes a powerful, 4" polyamide voice coil. When comparing sound, *Music Magic Entertainment*'s Daniel Sherwood, of Bremerton, WA. explains that "instead of the blap, blap, blap I was used to from my old subs, B-52 finally gave me a true deep, tight thump that I always wanted... my B-52 subs attacked that really deep stuff and spit back into the crowd like I just could not believe. My old subs just couldn't take it, they would puke, clip and sound like crap but the B-52 subs seemed to want more".

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From Technics to HighTech

By Mike Starnes

Reviewing a decade of DJ technical developments

Anniversaries are a time for reflection. What's changed? What progress has been made? What developments have altered the way things are done? Mobile Beat's tenth anniversary gives us an opportunity reflect on the technological changes that have taken place since this publication started just a short decade ago.

Let's start with the mixers used by most disc jockeys. Here are a few of my favorite developments:

1. The Phono/Line switch was a simple addition now utilized by almost all manufacturers. This was a by-product of the switch from vinyl to CD by mobiles and many club jocks.

2. The merging of pro audio, public address, and DJ systems has resulted in DJ mixers with tone controls and input attenuation on each channel.

3. Far from the simple blinking channel lights used to indicate the bass beat, newer mixers have sophisticated BPM detectors with LED readouts on both mixers in outboard units.

4. Field-replaceable crossfaders have become standard equipment.

5. Powered DJ mixers, like the Yorkville DJM-806, have become more common.

6. Onboard digital samplers have been with us for quite awhile, but more sophisticated multi-memory units have replaced the telephone answering chips of days gone by.

7. Built-in digital effects like the Kaos Pad on Numark's EM-360 or Pioneer's phasers and flangers are gaining popularity.

8. Headphone mix capabilities no allow DJs to audition multiple channels and pre-mix combinations on their mixers.

Important changes have taken place in the field of amplification:

1. The decrease in weight is the most noticeable development. Amps that can boast 3,400 watts from a 21-pound package have given new meaning to the term "Mobile DJ."

2. Neutrik's ingenious SpeakOn® connectors (combining 1/4" and XLR cabability in one jack) became more prevalent on amps, as well as other gear.

Speakers are noticeably changed from ten years ago:

1. The power handling capacity of most DJ speakers has increased over the last decade.

2. The return of amplified speakers from JBL , D.A.S., Peavey, and Mackie marks another change. This practice was in vogue a while back, but developments in internal amplification have made things easier.

3. Fluid-cooled components in pro speakers have become more common.

4. The addition of a DC light bulb is an old practice, but now manufacturers use it to assist the heavy-handed jock who might push his EQ into hyperspace. Rather than cutting off like a fuse or breaker, the glowing bulb absorbs the excess energy, saving the component.

5. Like Bose systems in the previous decade, the 90s

saw companies like Mackie, Wright Brothers, Electro-Voice, Peavey, JBL and others offer speakers with non-wood construction.

Signal sources have undergone great changes with respect to the DJ industry:

1. From the humble beginnings of Numark dual CD players came a generation of looping, multi-cued, random track accessible, sampling CD players. American DJ, Gemini, Pioneer, Stanton, Vestax, Tascam, and many others have joined this field.

2. The Sony minidisc player was not in DJ use ten years ago. This was the first step in digital library consolidation for some jocks.

3. While most DJs who used vinyl would accept only Technics turntables in the past, you'll now see many American DJ, Gem Sound, Gemini, Numark, and Vestax units in professional use.

4. Computer software-driven MP3 signal sources like DJ Power, AudioBox and MusicBoss now offer extreme mobility, editing, and precision mixing options, all on a laptop.

5. Front loading, drawerless CD players like the Pioneer, American DJ, and Gemini units have become available. Their users claim fast insertion time assists in quick mixes.

6. Mixer-CD combo units like the Numark CD Mix One have been perfected.

It's clear from this sampling that advances have been made in all fields relating to the disk jockey industry over the past decade. While Mobile DJs have been busy jumping from gig to gig, terms like "intelligent lighting," "computer-generated playlist," "online marketing," and "CD burner" have sneaked into their vocabularies. You can be sure, another ten years will bring changes we have yet to imagine.

Captain Tech-Guy is very excited about the future of DJing

Karaoke: An Overnight Sensation in Only Ten Years

By Greg Tutwiler

The singing sport shows its staying power

It's a good bet that in 1991, less than half the readers of *Mobile Beat* knew what karaoke was, or at least had not seen this new form of interactive entertainment in action. Ten years ago I was just starting my own DJ company. I had never attended a DJ conference, nor did I have any idea that there were so many other guys and gals out there trying to make a living spinning records and cueing tapes. In 1991, I hadn't even purchased my first CD yet, let alone knew anything about karaoke. Being Managing Editor of a national karaoke publication was not even an option. It's amazing what ten years can do...

It's alive, it's alive

It's generally accepted that karaoke was introduced to this country sometime in the early 1980s. However karaoke has kind of gone through a birth, death, and rebirth in the United States over the past twenty years. By the late eighties karaoke had become a passing fad. Expensive, bulky equipment and LP-size laser discs had kept many jocks out of the market. And those that had laid out over a thousand dollars for the player and two hundred dollars a piece for the discs were just barely beginning to recoup their investment. The late 80s' economic recession all but closed the door on karaoke.

Then in the early nineties, companies like Pioneer, DK and Nikkodo began to heavily market the new five-inch CD format, and introduced a new style of karaoke disc called CD+G (Compact Disc Plus Graphics). The discs were an eighth of the cost of the earlier laser discs and the players were priced under five hundred dollars. An upswing in the economy in the early nineties gave jocks a little more money to invest.

Consumers also wanted something different.

Dance music was becoming stale and clubs were looking for ways to beef up their cash register receipts. Jocks could now put a decent sized karaoke start-up system on the road for under two thousand dollars. The vocal sport caught fire again and is now one of America's favorite nighttime leisure activities.

A star is born

Karaoke is now everywhere, including the TV and big screen. Karaoke has become like a bit-part actor who makes cameo appearances on every other TV show on the dial. Many television and movie stars have copped their extra three minutes of fame on the karaoke stage. Hollywood recently shed the karaoke cameo role mold with Bruce Paltrow's all-karaoke movie, *Duets*. Starring daughter Gwyneth and Huey Lewis, the film depicts the lives of "four lost souls trying to find themselves through song." It's a film every karaoke junkie should see.

And if *Duets* was not enough for you, every week on syndicated television, Dick Clark serves up some incredible talent on

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his hit karaoke talent show, *Your Big Break*. Now well into its second season, executive producer Clark said of the show, "*Your Big Break* is that rare contest-based performance show in which everyone is a winner. Even the contestants who don't make it to the next round feel like a million bucks because they've been able to achieve their lifelong dream of performing like a superstar. That's because we give these talented hopefuls the support of an entire production team dedicated to making them look and sound their absolute best." Plus, each year the grand prizewinner takes home a $25,000 check.

Show me the money

Karaoke has become a popular competitive activity, inspiring annual regional and national vocal contests. This past July, ProSing Karaoke and SoundChoice crowned Mishell Hoffman from St. Bernard, Louisiana, the 2000 National Singing Championship winner with a check for $10,000. Traci Blanchard from Roswell, Georgia, took top honors at the 2000 Georgia State Karaoke Awards and The Mid-South Fair Youth Talent Contest gave Tesfa Wondemagegnehu, an eighteen year old singer from Memphis, Tennessee, first place honors and a grand prize check of $3,000.

The voice of the people

With karaoke's huge popularity, high visibility, and growing competitive spirit, there was only one thing missing—a national magazine. The first issue of *Karaoke Singer Magazine* was released in January 2000. It is the only national full color publication dedicated entirely to the industry of karaoke. *KS* recently celebrated its one-year anniversary and has quickly established itself as the publication to turn to for the singer, the KJ and every karaoke enthusiast.

Has it been ten years? Looking back, it really makes you wonder what the next ten years hold. DVD is coming on strong and the MP3 format is going to open up all kinds of new opportunities for karaoke enthusiasts to satisfy their thirst for singing.

The Managing Editor of *Karaoke Singer Magazine*, Greg Tutwiler can be reached at KaraokeEditor@aol.com.

Where Did Karaoke Come From Anyway?

Back in the 1950s there was a form of karaoke called "follow the bouncing ball." It was a popular trick on children's television shows used to entice the home audience to sing along with the music on the TV screen. Even as far back as the late 40s this concept was included in matinee cartoons. Hmm...Sounds like karaoke to me. OK, not quite, but the idea was there. There was also a TV show called *Sing Along With Mitch*, hosted by a guy you may have heard of named Mitch Miller.

In the early 50s Irv Kratka created something called "Music Minus One." It utilized the left and right channels of the then newly developed stereo technology. Orchestrations were recorded on one side and the voices on the other. By simply panning the stereo knob all the way to one side, you could sing along with the music, without the vocals.

In 1976 a company called LT Sound introduced "The Vocal Eliminator." This device allowed you to remove the vocal track from most professional recordings while retaining the stereo effect of the music. While they prefer not to use the word karaoke to describe their product, it still achieves the same basic effect: music without the vocal track so you can sing along.

Bobby Dean, from Myrtle Beach, South Carolina, believes he was one of the first to do karaoke in the United States. During 1983, in Monterey California, his company hosted 10 shows a week at different clubs with 2 complete systems on 8-track tape. "I still have all my 8-tracks and my original 'Singing Machines' machines, the original Hal Roach, Jr. System," he said. "I had no competition, as there was no one else, to my knowledge, doing club shows, with the exception of Steve York from San Francisco. I saw his show, we became friends, and he sold me everything I needed to get started with the agreement that I would stay out of San Francisco. I truly believe that Steve York operated the first nightclub Karaoke show."

In the early 80s, Pioneer introduced the high-tech version of karaoke, called the Laser Disc. Although it is no longer being manufactured, is still very visible today. The players and the discs were rather pricey and therefore only serious KJs could justify the investment. The quality of the equipment gave the karaoke industry a professional feel. The phenomenon began sweeping across the United States, showing up in bars and night clubs everywhere.

So while karaoke in its modern form was certainly popularized in Japan, it appears to have it's roots in the good ole' U. S. of A.

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3 *New York, New York - Frank Sinatra*
4 *I Will Survive - Gloria Gaynor*
5 *When You Say Nothing at All - Keith Whitley*
6 *You Never Called Me By My Name - David Allen Coe*
7 *My Way - Elvis*
8 *These Boots Are Made For Walkin' - Nancy Sinatra*
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- 500 watts program power handling
- 8 ohms impedance
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- 600 watts program power handling
- 8 ohms impedance
- Weight: 61.6 lbs.

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- 3-way operation: 18" LF cone speaker, 8" mid cone speaker, 2" titanium-diaphragm compression driver with 1" exit
- 700 watts program power handling
- 8 ohms impedance
- Weight: 91 lbs.

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Direct Price: $489

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- 1000 watts program power handling
- 4 ohms impedance
- Weight: 90.2 lbs.

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- 500 watts program power handling
- 8 ohms impedance
- Weight: 46.2 lbs.

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Direct Price: $349

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Mobile Beat ALLSTARS

The Best of Times

George Connolly, owner of Best Enterlainment, is flanked by DJs Aaron Beverly(L) and Wes Baker(R).

A one-on-one talk with George Connolly about his Port St. Lucie, Florida company, Best Entertainment and the business of entertaining...

Mobile Beat *- How did you get started as an entertainer?*

George Connolly - Throughout my life, I have been somewhat of an extrovert and enjoyed the attention that results from being an entertainer. During my early years and in college, I was always singing and acting in plays or doing impersonations. I loved the applause! This is something that has always been a part of my personality.

MB *- Why and how did you move into the Mobile DJ business?*

GC - I have always loved music. As a young boy, my father would take me to traditional Irish music sessions where I would listen and watch as accomplished musicians played various instruments, creating music that was unlike ordinary pop hits. I believe this opened my mind to different types of music at an early age.

It seemed natural to get into this business. My start came when I worked for an entertainment company in New Jersey, performing at parties and delivering singing telegrams. (Yes, I would dress as a gorilla and sing a birthday song. It was the eighties and $75 was great money for a 3-minute delivery)

Following a brief stint as a singer in my own band, I started DJing [in the NYC metro area, about seventeen years ago] at local clubs and eventually started doing many of the exclusive resorts in upstate New York. These proved to be very rewarding times (far more than singing in a band) and much more interactive. Another reason why I truly love this business.

It was hectic at times. I recall spinning at a resort in the afternoon then racing to Manhattan to do a wedding. Those were very exciting times in New York. I mean no offense to other companies throughout the country, but I've said it once and I'll say it again...the initial "interactive" DJs were a product of the Big Apple. I'm proud to have come from that genre of DJs. Today, interactivity is the

MACKIE. Presents Mobile Beat DJ ALLSTARS

heart of any successful DJ company. With or without props, it's technique and showmanship, with a touch of class that makes all the difference.

***MB** - How have you built your company, Best Entertainment?*

GC - Believe me, we made mistakes, especially in our first and second year in business. I have learned that real success is a result of making those initial mistakes. I believe you have to fall a few times before you can actually run at full speed in this business. It is this philosophy that drives me to always train, train and train.

And train we do. All our disc jockeys go through an initial 40-hour training course conducted by the Florida Academy of Mobile Entertainers (FAME), a Florida-certified school in the Tampa area...The school proves to be an incredible morale booster as each DJ receives an official certificate. These aren't just "handed out." All DJs must pass rigorous tests to successfully complete the course.

In addition to training, my staff and I self attend the Vegas and Atlanta conventions regularly. They prove to be an incredible tool for networking and learning.

We conduct brainstorming sessions at least once a week at the office and discuss previous and upcoming weddings. This gives the DJs a chance also to talk about what a great job they did, mixers, dance routines, etc.

What does this add up to? In a nutshell, we certainly don't want to be "the biggest," just the "best" at what we do, in our own way. All of our staff care about what they do and we work well together. I would rather keep in constant touch with eight awesome DJs than fifteen who are mediocre. Our clients always know they're going to have a talented DJ at their event.

Professionalism and attention to detail always pay off. For instance, we have incredible rapport with many of the area's catering managers. This, in turn, leads to many referrals. As an added incentive, when a guest calls and says "Your DJ did an awesome job, I want to book you," I always give that DJ a bonus when we book a referral from their event.

***MB** - Besides DJing, what other activities does your company engage in?*

GC - Our DJs also enjoy other duties during the week, whether it's answering phones or handling consultations at our office/showroom. (Our DJs are our best salespersons.) We're always busy. On a lighter note, our company provides singing telegrams (gorillas, chickens and tuxedo-grams). Yes, our DJs can sing as well. Why? Because we're not just DJs, we're entertainers.

In addition to providing great entertainment, we also

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supply many of the area's clubs, churches, playhouses and other DJs with lighting and sound equipment through our sister company Best Lighting and Supply (www.bestlighting.com). Our Internet site allows customers the opportunity to shop "online."

We provide wonderful entertainment for children's parties. We have our own costume characters, our own inflatable bounce houses and moonwalks. We keep a large number of people (over 100) very busy, be they jugglers, magicians or face-painters. Often we've been privileged to perform at a couple's wedding and just a few years later have been called upon again for services for their child's party. It's very sentimental for everyone involved.

MB *- Sounds like you have a lot going on. How do you keep it all running smoothly?*

GC - Our business has kept us so busy that we have moved into a 1000-square-foot showroom and office. It is here that our clients can meet with us in the comfort of an office setting to discuss their upcoming event. A part-time sales staff works the phones, returning calls to clients and brides. With 3 systems and over 750 gigs performed annually, Best Entertainment is never at a loss for action.

To maximize our sales incentives, we use a sliding commission starting at 5% with a maximum of 10%. A typical wedding with a two person DJ team starts at $730 and is all-inclusive, meaning we include lighting, fog and special effects. Our repeat business gives us incentive enough to do this. We don't find it necessary to up-sell the "extras."

As a benefit to our clients, we have our own Web site (www.best-entertainment.com) which is packed with information and resources for our clients. We call it our 24 hour "cyber office."

Of 750-800 gigs this year, Best Entertainment will book a ratio of 60% weddings, 20% Bar/Bat Mitzvahs, and 20% corporate events for the big names like Prudential, Columbia, Miller Brewing, Disney, the State of Florida and the United States Coast Guard, just to name a few.

MB *- This would be a full-time job for most people, but you are involved in a number of other pursuits, aren't you?*

GC - I am a ninth grade English teacher at Westwood H.S. in Fort Pierce, Florida and I am currently working on a Master's degree in education at Nova University. My students are fascinated that I am up-to-date on "their" music and a few even try to stump me from time to time. It makes for great leverage in the classroom.

My past experiences have included being a New York City Police Officer (retired and pensioned at age 30) and a Probation and Parole Officer for the State of Florida, prior to teaching.

I have a beautiful wife, Deirdre, to whom I have been married for ten years. We have four wonderful children, Lauren, 9, Kim, 7 George, 6, and Kevin, 3. Ironically, they are all extroverts; as a result I have been accused of privately growing my own labor! Why not? I've been doing this for 17 years and I know Best Entertainment will be around for many years to come.

MACKIE. Presents

Mobile Beat DJ ALLSTARS

A Decade of Dancin'

A Jersey jock reflects on the DJ revolution

Necessity is the mother of invention." Tom Catucci's story begins with an example of this expression in action. Unlike other DJ companies that have to work their way up to a regular booking relationship with a banquet facility, his business, Dancin' Machine DJs was born inside and grew within the "house."

Band on the run

Tom started as a DJ in 1991, about the same time Mobile Beat came on the scene. He was already an experienced entertainer, having been a guitarist and singer for 35 years. Up until the turn of the decade he had been in one of four "house bands" at the Fiesta, a well-known banquet facility in NJ. "Each band was assigned to a room and if a client booked that room, they took that band. No outside entertainment was permitted at that time," he explains. The pay was moderate but work was abundant.

"Around 1989 bookings began to drop, as clients chose not to go with the 'house band only' rule and started going elsewhere." In response, the Fiesta changed its rule, allowing clients to bring in DJs. The band's bookings started to lag. Tom continues: "I had to do something drastic to save my income. Even though we musicians looked upon DJs as guys who 'just played records' (you do remember records, don't you?), I could see this was the way to go. I approached the house manager and told him that if they received any requests for a DJ, that I was now in the business. In actuality, I didn't even own a portable turntable or even know that a CD has only one play side! Luckily, he believed me and within three weeks I received my first contract. It was written in August for an October event. Since my wife is employed by a large electronics company, I was able to scrape together some money and purchase some state of the art equipment at a discount. This, along with music from our own record, cassette and CD collection, meant that I was now in the DJ business. By the way, the first gig was a success. They had no idea it was my first party as a DJ."

Whatever it takes: lessons from pros

These days Tom's gigs are split pretty evenly: about 50% wedding receptions and 50% everything else. And that means everything. Tom takes his cue from the high-quality musicians he worked alongside at the Fiesta. He saw many pros come in as subs, playing $100 wedding gigs during day, even though they would be playing for big bucks later that evening with the likes of Frank Sinatra across the river in Manhattan.

"This taught me that you build your business on anything and almost everything. Pay the rent before your pick and choose."

Tom is a true professional and team player when it comes to providing the client with the best possible party. This sometimes means giving up the spotlight to someone who has, in whatever manner, taken the floor, such as a singer, comedian, dancer or other entertainer. According to Tom, "It is less important who makes it happen than that it happens. You (the DJ) will ultimately be credited for a great party."

What goes around...

To illustrate this philosophy, Tom shares the following story. "About three years ago, while doing a party for a women's club, I was told there was going to be a comedian who would perform for about an hour inside my show. This, as always, was fine with me. When he arrived we went over his entrance and exit. He was going to use a small, shrill-sounding mic with a portable box. As an alternative, I offered him a choice of my headset or hand-held, and asked if there was anything he would like me to do to enhance his act. With that worked out, I gave him a Las Vegas style introduction, letting the guests know they were about to be entertained. I always like to give another performer all the support I can. My client deserves it.

"The comedian appreciated it very much and as a result called me a few days after the event thanking me for being 'very nice to him.' It turned out that he operates a very large entertainment company in my area, and since that time has given me a very substantial amount of business each year. Sometimes it does come back to you!"

Don't all get up at once

Tom considers himself an "involved" DJ. He never hesitates to get out on the floor with the guests to motivate them or teach them new dances or games. Costumes are not out of line either, i.e. reggae style, Elvis, etc. Since he also sings, Tom often performs a couple of "live" songs.

"I also offer a participation challenge at some of my parties," says Tom. "I

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Tom Catucci

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announce that if all of the guests participate in the Conga line, my services for the evening will be free. They have one minute to get on the floor and in the line. Although it came close twice, it never has happened. You always have those few people who will not move from their chair no matter what you offer them!"

Where it's at

Based in the northern New Jersey town of North Arlington, situated about eleven miles from New York City, Dancin' Machine DJs' service area spreads out beyond metro NYC as far as Pennsylvania, Atlantic City, and up the Hudson Valley to West Point.

Tom keeps his business in front of potential clients' eyes in a number of ways. Dancin' Machine's base is an office at a bridal mall. This has a 4' x 8' lighted outdoor sign that acts as a billboard that passersby can't miss. In print, he maintains an ad in a banquet hall book with a full page exclusive. And, although many of his fellow DJs have advised him against it, saying it is not cost-effective, Tom feels that a single line in as many Yellow Page areas as he can afford will pay for itself over time.

Building a better Machine

Tom is positioning his company to take advantage of what he sees as an accelerated growth period for the Mobile DJ industry. His son (also named Tom) carries on the family business in the Orlando, Florida area. He is also spending more time concentrating on growing Dancin' Machine DJs by developing a highly skilled entertainment team. This is a major step for a single-minded pro like Tom.

"For years I relied on promoting myself," he says, "because I was afraid to commit to a client on behalf of another DJ who might not care about my word or a blemish my reputation. But now I have found some great guys who represent me well...I have come to believe if you want to succeed you must be willing to share some success with those who make it happen for you."

If the last ten years is any indication, there will be a lot more "success" to go around for everyone involved with Dancin' Machine DJs.

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The Revolution has been Digitized

By Dan Walsh

MP3 history, DVD, 123, ABC, you and me...

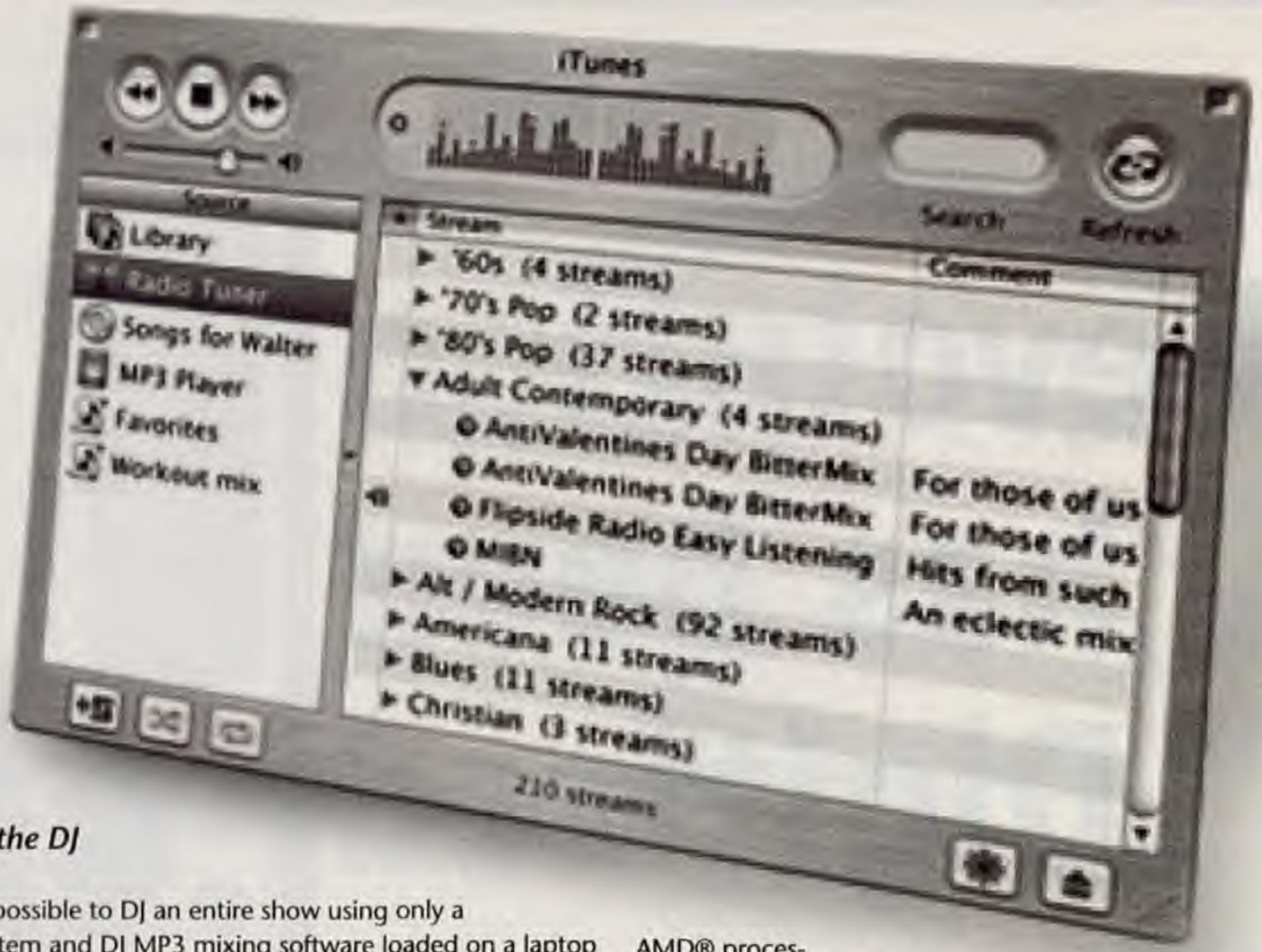
Since the section titles "MP3 Update" and "Computerized DJ" don't quite express the full scope of digital technology relevant to the DJ population, from now on we'll covering digital developments under the heading "E-Beat." It's short and to the point, like a soundbyte or the dot in your Web address. Our eyes will continue to be peeled for developments in DVD technology, Web design, digital audio editing, and of course, MP3 technology for DJs. (Reid Goldsborough will keep on serving up his tasty helpings of Web savvy under the "E-Beat" heading, as well.)

The end of the world as we know it—and I feel fine

As we make this change, and also look back on the first decade of *Mobile Beat*, let's also take a quick glance over our shoulders at arguably the biggest thing in music mobility since the gramophone.

Here's a brief MP3 timeline. Mid-1980s: work begins on audio compression at the Fraunhofer Institut in Germany. 1988: the Moving Pictures Expert Group (MPEG) is formed to work on a single compression/decompression scheme (codec) for digital audio. 1989: a patent for MP3 (MPEG Audio Layer III) is granted in Germany to the Fraunhofer Institut. 1992: MP3 is integrated into the MPEG-1 specification created by the International Standards Organization (ISO). Early 1990s: the first MP3 players are developed. 1997: the AMP MP3 Playback Engine is developed, becoming the first useful MP3 player. MP3 software for DJs is developed.1998: WinAmp (the AMP engine with a Windows interface) is released as a free MP3 player; other software and hardware MP3 players soon appear. 1999: Napster hits the Net, allowing easy sharing of MP3 files among users with Internet connections. Controversy over music royalties soon follows.

By the end of 2000, the general public had embraced the digital downloading phenomenon. Although MP3 does not offer the highest sound quality, it has emerged as the music compression standard of the moment because of its open development and ease of use.



MP3 in the DJ world

It is now possible to DJ an entire show using only a sound system and DJ MP3 mixing software loaded on a laptop computer with a hard drive full of MP3 tracks. Applications with names like Audio Box, DJ Power, MusicBoss, MegaSeg, as well as others, have become well known among Mobile DJs. Many CDs are beginning to gather dust in DJ music libraries.

What's next? Well it's here already. Numark and Visiosonic have teamed up to produce what they call the Digital Media Controller or DMC-1, a rack mountable, multi-functioned dual MP3 controller that allows DJs to instantly locate, play, mix, sample, loop, and remix digital song files their computer's hard drive. Modeled after Numark's CND-22 dual CD player, and loaded with Visiosonic's PCDJ Pro Digital DMC software, this revolutionary controller should be easy for any DJ accustomed to a dual CD player to use. After connecting the DMC-1 to your PC's serial port and loading your hard drive with MP3 files, you're ready to go.

The basic DMC-1 package lets you set two cue points for each of the controller's two players, gives you ±10% pitch bend, two memories per player, BPM matching, song preview, silent and audible song search, and record case and song file management.

After installing an available software upgrade, the DMC-1's standard buttons become multifunctional, allowing you full access to more advanced functions available in Visiosonic's PCDJ Pro Digital 1200SL software. The upgrade gives you access to auto beat matching, auto pitch sync, and 18 cue points per player. You can also create up to eight perfectly synced and trimmed samples or loops and play them in forward or reverse, all on the fly.

The basic Numark/Visiosonic DMC-1 package retails for $299.00. The advanced software upgrade retails for $99.00. For more information, go to www.numark.com or www.pcdj.com. System requirements: 266MHz Intel® or AMD® processor or better, 64MB RAM, non-emulated sound card, serial port, and Windows 95/98/ME/2000®.

Music from Mac Land

If you are a Mac aficionado, the digital music revolution has not been passing you by, only taking a different form. The latest announcements at the Apple web site should be of interest to DJs.

First is iTunes, "MP3 done the Macintosh way." This is freeware that allows you to rip MP3 files, creates playlists, and automatically play your tunes, jukebox-style. What makes iTunes different from other "free" MP3 players is its complete lack of "buy the full version" reminders, and that it imposes no limit on the number of songs you can encode. Al

Another dramatic announcement from Apple is iDVD. As far as we know this is the first recordable DVD technology available for home use. With it you can create an interactive experience with still photos, video and music, on-screen navigation. Use a professionally designed graphic theme or one of you own design. Not only does this point the way toward further opening up of DVD technology to "the rest of us," it offers some intriguing possibilities right now. If a potential client has a DVD player, an interactive presentation on DVD rather than a passive VHS experience is sure to generate more excitement about your DJ service.

As you can see, there is no end in sight for the digital music revolution as it rolls into the new millennium. Look for more updates on groundbreaking technology in this space as we work hard to match the E-Beat.

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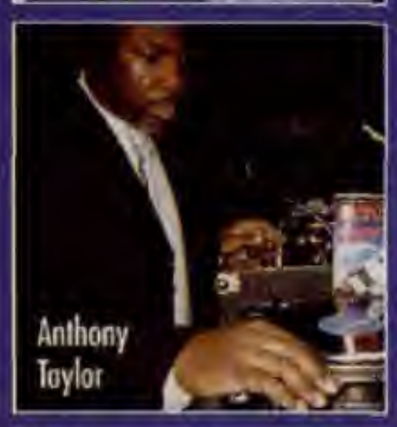

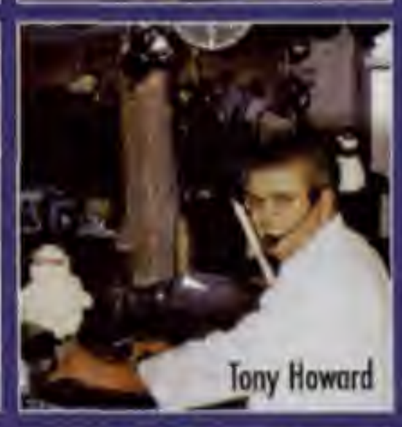

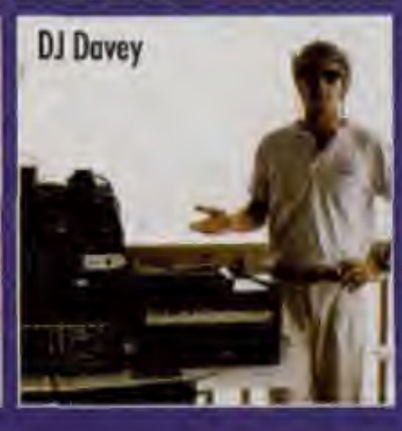

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Have you had your site checked lately?

By Reid Goldsborough

Weaving WEB SITES for Humans

In all likelihood, your Web site needs some work, according to Jakob Nielsen, the world's most renowned expert on Web usability.

Ninety percent of Web sites are poorly designed and difficult to use, says Nielsen, co-founder of the Nielsen Norman Group, a consultancy firm in Fremont, Calif., that helps organizations design "human-centered" products and services.

I spoke to Nielsen on the phone from London, where he had traveled as part of a world lecture tour concerning Web usability. Nielsen eats, drinks, and sleeps the subject. He's the author of nine books on user interfaces, including *Designing Web Usability: The Practice of Simplicity* (New Riders Publishing, 1999; ISBN156205810X). He's been quoted extensively, in places like the New York Times and the Financial Times.

You had to be a big shot, didn't you?

Web site designers make all kinds of mistakes, says Nielsen, a Ph.D. who's done the research to back up his views. The biggest mistake is simple egotism. "Web designers

believe they and their sites are important," he says. "They're not." Just because those involved in a Web project care about it doesn't mean surfers will. There are now 20 million Web sites to choose from and more than two billion pages of content.

In this age of the consumer, Nielsen advocates turning the tables. "It's not what you think about your site that counts. It's what users think about it," he says. "Even more important than what users say they think is how they act." When surfers arrive at a page at your site, do they quickly find what they want? In general, most don't, and they back out faster than they would slam shut a poorly written book or walk out of a poorly directed movie.

We all need the human touch

It only seems that the Web is all about technology, says Nielson. Web sites are no different from books or movies in that the user experience is paramount, not tools such as printing presses, movie cameras, or Web multimedia.

The most important thing designers can do to make the Web a user-friendlier place is test their sites with real people. Surveys and analysis software are no match for direct observation, says Nielsen. Small sites that can't conduct formal tests can still benefit from adopting a users' perspective. Surfers should know almost immediately upon landing on your home page why they should stick around. Just as with an article or ad in a newspaper or magazine, you need to quickly communicate what's in it for them. You also need to optimize users' experience for the duration of their stay.

> "It's not what you think about your site that counts. It's what users think about it."

It's more difficult to read from a computer screen than paper, so strive for brevity with your content. For those users who want all the details, give it to them with links to interior pages. Since most people like to know what they're getting into, be clear with headlines, not clever or punny. If you need to include longer text passages, also include subheads that summarize key points.

I can see clearly now

Because most people don't like to be led astray, clearly label links indicating where each leads. Consider providing a site map or index that displays all the interior links for those who want to get their bearings from the outset.

Cater to the human desire to feel in control by providing navigational buttons to the site's major sections at the edge of all or most pages. Consider including an internal search engine so users can quickly home in on what they're after.

Because we all hate waiting, avoid using big graphics and fancy animations. Most people still use dial-up modems, and many will escape out of a page that draws too slowly on the screen. If you use photos, include small versions, with links to larger ones for users who want more detail.

In short, keep it simple, Nielsen is saying. This doesn't mean dumbed down. It means clear, quick, and easy—in other words, intelligible.

Shake, rattle and roll

There's nothing more important than heeding usability tips such as these when creating Web sites, says Nielsen. "On the Web" he says, "you have design Darwinism -- survival of the easiest."

A shakeout is underway in the dot.com world, with shaky Web sites going under. Nielsen believes that the survivors five years from now will be sites that make usability the driver of their strategy. Though this may seem a bit overstated -- sites in general also need quality content, while e-commerce sites need a solid business plan and good customer service -- usability should not be underplayed.

You can read more of Nielsen's insights at his Web site, http://www.useit.com, and you can request e-mail notification whenever Alertbox, his biweekly column, is updated.

Reid Goldsborough is a syndicated columnist and author of the book Straight Talk About the Information Superhighway. He can be reached at reidgold@netaxs.com or http://members.home.net/reidgold.

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Boss Reaches for the Next Level

Cronst Inc., the makers of MusicBoss have released Version 2.0 oftheir MP3 software for DJs. Boasting many improvements and enhancements, the new version includes the ability to retrieve song information automatically, using the CDDB Internet service. This information includes Artist, Song Title, Genre, Year, BPM, Label, and more, eliminating the need to type in the information manually. This data is then stored with the completed MP3 file in a completely integrated database that can be utilized throughout the entire program. This is all contained within the "Grabber" function of MusicBoss.

MusicBoss contains 5 other modules that allow you to take full control of your music collection: Air Studio (the main control area for the DJ at an event), Music Vault (the new powerful database interface that allows the user to have full control of all aspects of their music collection), Event (the application that allows the DJ to create the ideal show in advance), Utilities (miscellaneous functions giving the user unparalleled power to switch formats from WAV to MP3 and back in a batch process, special database operations, etc.), and Prod Room (allows audio files to be easily edited in either MP3 or WAV formats).

MusicBoss is available for a free 21-day trial at www.musicboss.com.

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The Best of Both Worlds

By Kurtis S. Cross

Will the Numark CDN-88 CDP put vinyl in your CD tray? A quick take.

So are you tired of dragging around that vinyl yet? Perhaps you swore that your only reason for not switching to an all-CD format was because you were a purist and you could not get the sound, feel and features from CDs that you could with vinyl. Numark's new CDN-88 dual CD player may finally change your mind.

Cross-examination
Numark has captured the essence of all (and I do mean all) of the capabilities traditionally reserved for turntables only. You say you can't scratch, phase, brake, reverse-play or otherwise manipulate a CD as you can with your 1200's? Numark says you can. They've come up with a unit that promises to blow away the market. I had the fortune of testing one of only seven of these hand-made units released in December 2000. From top to bottom, through and through, I was impressed. I have been searching for a dual CD player that would provide the features I'm accustomed to with my turntables and it is now here, with abilities I never thought possible in a CDP.

Did somebody say features?
The CDN-88 has loads of useful features. This unit gives you the option of up to ±100% pitch control. At 100% you can actually slow the sound of the CD down to a complete stop. Key Lock lets you adjust the speed of a track without changing the vocal pitch. Numark's tried and true Beatkeeper is built-in. It is equipped with an additional Interlock function, allowing you to match beats and then lock them in for error free mixing. The Beatkeeper also displays BPM prior to starting the track.

The Real Time Scratching features feels just as if you were using vinyl. An ample selection of digital effects include Flange, Warp, Bleep (allows you to bleep out bad lyrics), Phaze, ISO, Echo, Reverse Echo, Verb, Chop, Slide & Kill. As expected with a pro CD unit, true instant start is implemented. This also allows you to create a stutter effect. Two totally seamless loops with hot starts are included for remixing and creating endless digital tracks (helpful for intros & outros when talkover is needed).

Here's something you won't find on any turntable: 48 seconds of anti-shock buffering memory. Go ahead and mix for a bunch of clumsy break dancers—this unit does not skip! Other recent industry standard features such as fader start and automatic relay play are also onboard the CDN-88. If you are into remixing, the CDN-88's digital outputs will come in handy. High-speed searching is also provided to help you find that important groove quickly.

The verdict
With features like these, Numark allows the user to concentrate on being creative and experimental. I am still finding more ways to use all these features! This is the answer for all professional deejays looking to take a serious step towards fine tuning their CD mixing capabilities. This is also the answer for the vinyl deejays who waited for the perfect unit—one that would allow you all of the cababilities, plus more, that your turntables used to. For those just starting out as CD deejays, purchasing this unit will be a major step toward becoming a pro. With an expected purchase price of around $899.00 this is definitely for serious deejays. The CDN-88 is red in color (no doubt Numark is working on the perfect matching mixer); the tray unit takes up two rack spaces with the controller being three spaces high.

This unit is the best CD player I have worked with in my fifteen years as a DJ and that includes experiences with Denon, Pioneer, American DJ and other Numark units. I was completely impressed and I congratulate Numark on their new creation. My thanks go out to them for including me in the beta test. The production model of Numark's CDN-88 is scheduled to be released early in 2001.

Kurtis Cross is the CEO of MAPDJA, INC. Feel free to contact him with questions at 301-649-9200 (phone), 301-649-9299 (fax) or surf to www.mapdja.com

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House of Sight and Sound

By Jammin' Jim Kerins

The Uarsho Karaoke Audio/Video Monitor does double duty

Lets face it, sometimes audio and video gear just don't lend themselves to creating a nice tidy stage. Take for example your video monitor for karaoke, be it on the table or the TV on a stick approach, with wires hanging out, just not very cool. Not to mention televisions were designed to look good from the front, not the back, and raise your hand if you have ever had a cocktail almost spilled into your Sony. Then if you're a serious KJ you probably provide an audio monitor, which further clutters the stage, not to mention that it's the perfect shape for drunken singers to fall over. (Then when they try to collect on your non-existent insurance, suddenly Mary the karaoke singer now owns Mary's Karaoke Service.)

Finally, a New England inventor, who would make Steve Jobs proud (he's the guy who invented the Apple computer in his garage—but you already knew that) has produced a clever all-in-one package that holds both a video and audio monitor: the Uarsho Karaoke Audio/Video Monitor. The designer claims it works great and is easy to use. When those madmen at One Mobile Beat Tower need someone to test the limits of the latest thinking in audio and video gear, they call Jammin' Jim, If I can't push it to destruction levels, no one can.

What's it made of?

When this 40 pound wonder box arrived at my house, I took a moment just to stare at it. Its shape is strangely reminiscent of Snoopy's dog house, except it is all black and professionally finished with carpet covering, and real manly metal handles (but I doubt that you could defeat the Red Baron with it). It measures 18.5" wide by 18" deep by 26" high. The front of the unit features a 13" Sylvania television mounted in a foam-padded interior, behind a removable Lexan plastic screen. Audio is handled by dual 6" coaxial Jensen speakers, rated at 125 watts, and safely tucked away behind a metal grill. Both audio and video components are angled correctly towards the talent, or rather, karaoke singer.

Say Jim, how do you hook it up?

The power cord is accessed via a removable panel in the rear. Audio connections are made using a standard 1/4" cable. You can feed the audio monitor by simply daisy-chaining off one of your existing speaker or you can use one half of your amplifier to power it separately. This will give you a separate volume control to balance between main and monitor speakers. For my setup this seemed to be unnecessary, but more on that latter. You can hook up video with an RCA cable, which is a lot more handy than bulky, tangle prone coaxial cable. If you spend a few minutes to zip tie your cables together, you'll have great looking, uncluttered stage.

Audio acid test

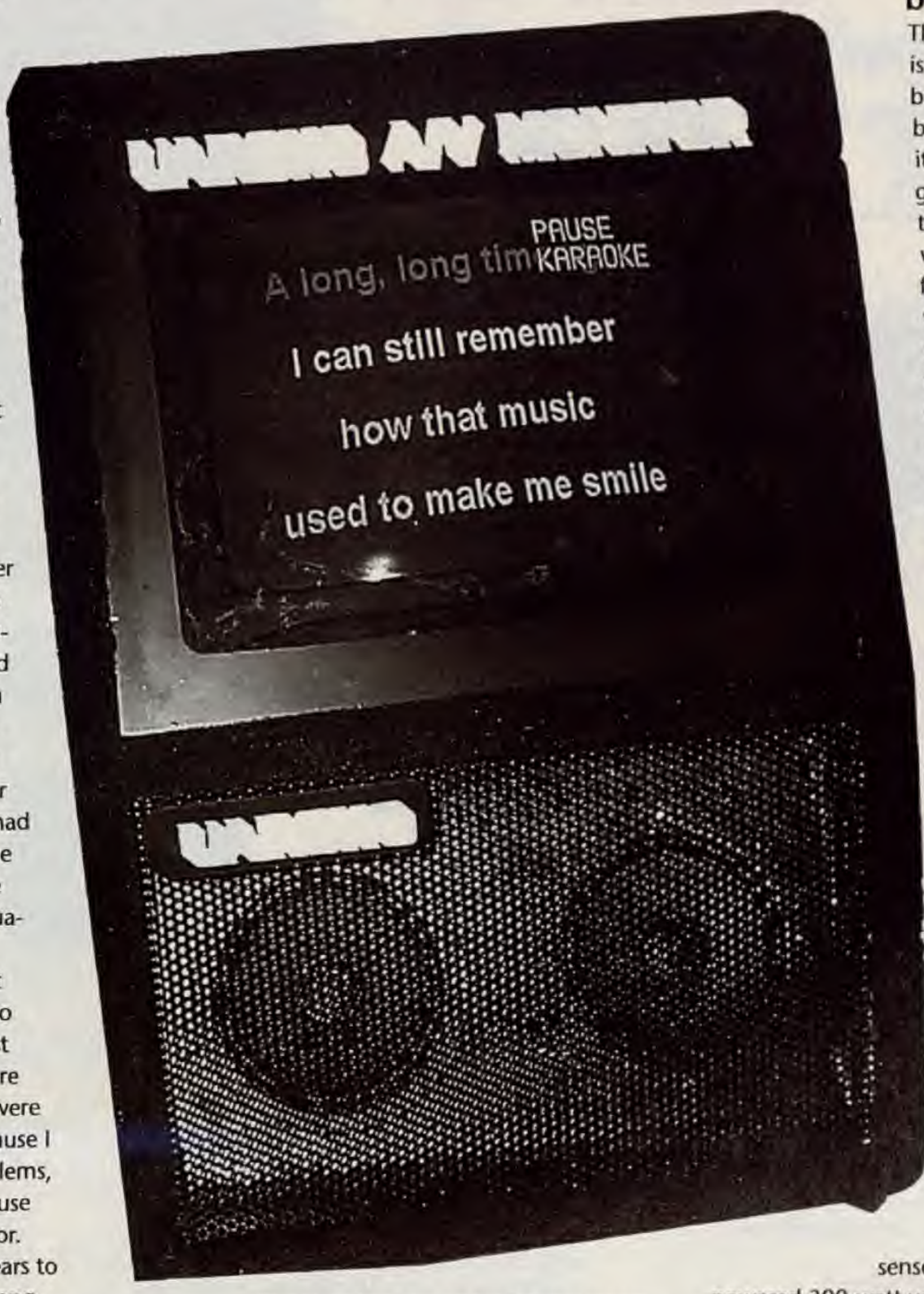
My test setup was quick and efficient. The cabinet is a little heavy, but if you're already used to carrying a TV, stand, audio monitor, it actually saves trips and weight. I chose to daisy-chain the audio monitor directly off my left speaker, and because my main speakers are twice as efficient, it made for a good balance. The audio was surprisingly clear, much better than I expected from such small drivers. I was a little worried about getting distortion since the Uarsho speakers are rated at 125 watts and my Mackie amplifier puts out 225 watts at full power. Fortunately I never heard any distortion even at just below peak amplifier levels. At maximum amplifier level the speakers had tremendous volume and should be able to handle most situations.

Normally I don't usually use an audio monitor. In the past I felt they were more trouble than they were worth, mainly because I had feedback problems, resulting from the use of a real big monitor. This unit laid my fears to rest after the first song.

Due to the speakers' angle and audio characteristics, the only feedback I heard was when, like an idiot I pointed the microphone directly into the speaker while the system was totally cranked up. The system worked very well all night at the show I took it to, and audio-wise I was quite impressed. Hearing yourself clearly while crooning is usually a good experience. The audience gave it two thumbs up; I only heard positive comments from the people at my show that night.

Stealth video, America's secret weapon

Initially, I feared the TV monitor might be too low and perhaps uncomfortable to view. Again, the design is actually quite good: the angle forces you to stand about five feet from the monitor, providing excellent positioning for audio as well as comfortable video viewing. The video monitor comes with a remote, for easily switching on the karaoke. The removable Lexan screen is optimal for indoor or outdoor use, and certainly could make a good drink holder.



The system also works great for the Sony PlayStation in my den. All in all, the look grew on me quickly, and I felt like the president, or Frank Sinatra with a hi-tech teleprompter.

What's the bottom line?

This little wonder box is really nifty. It is built like the proverbial brick house, and it looks and sounds good, and provides the TV and speakers with protection from inebriated vocalists. The manufacturer claims that because of its built-in pro looks, sound and value, if you use it you should be able to charge an extra $50 per night. That'll probably be a tough sell with the cheapskates I work for, but maybe not for you. I certainly think it would be of value to the serious KJ operator who is concerned about a clean look, quality components and a well-built case. The retail list price is of the Uarsho is $695, so you can decide if it makes fiscal sense for you. A battery-powered 300-watt version is also available for $895. Until next time Jam on.

For more info or to order the Uarsho Karaoke Audio/Video Monitor call 1-866-8-UARSHO

You can reach Jammin' Jim with comments or questions at jamsound@aol.com. Be sure to include an MP3 file of yourself singing your favorite karaoke selection. (Just kidding.)

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MUSICNEWS

Cliche'

To Play You Say ...NOT!

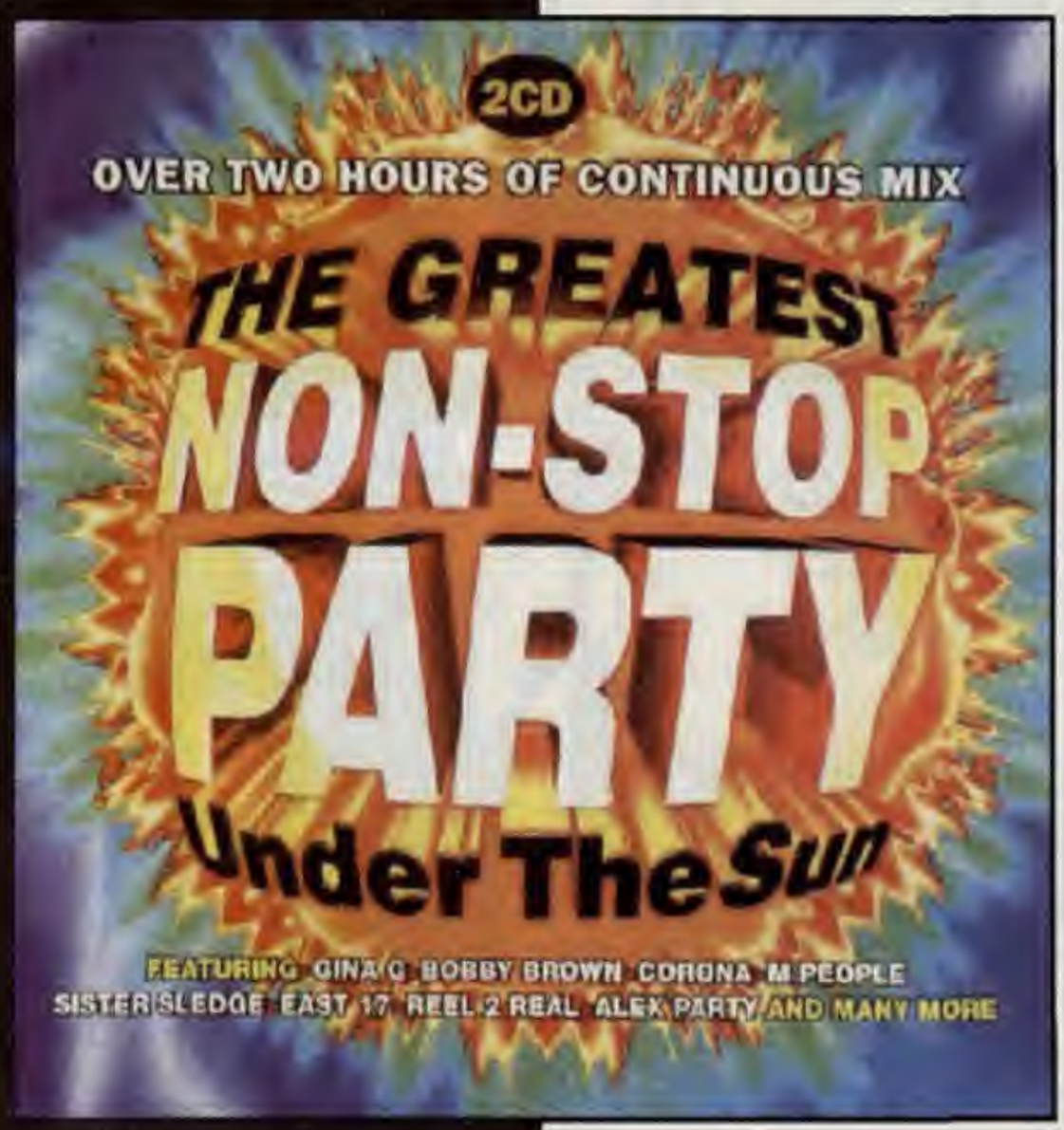
By Fred Sebastian

For more information on any of the CDs in Music News call AVC Sebastian at (973) 731-5290 or e-mail avcsebastian@msn.com

Well here it is, the 10th anniversary issue of Mobile Beat. Seems strange that for almost all of that time I've been bringing you news on new releases and compilations for DJs. Not me, but surely somebody, will say "how time flies." Which reminds me of another saying we've all heard before: "You're young, you've got plenty of time." Well to both I say, baloney! Time doesn't fly, ten years is a long time and in the worst of cases it can seem like one hundred years. And, if you believe you're young and have plenty of time you'll probably be dead before you get anything done.

On that note, since there's probably a couple of things we both have yet to do, let's get on with this look at some of the choice compilations featured here in years gone by—compilations that are as strong and useful today as ever.

Continuously playing since it's release, the two CD compilation entitled ***GREATEST NONSTOP PARTY UNDER THE SUN*** serves up party dance favorites galore. Made up of mostly the 90s' top dance hits, these tracks still keep today's parties hopping. This nonstop compilation is also DJ friendly and completely trackable. Under the sun or under the stars, this is a great dance party mix.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I Like To Move It ....REEL 2 REAL w/ THE MAD STUNTMAN
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We Are Family (Sure Is Pure Remix Edit)...SISTER SLEDGE
She's Got The Vibe..... R. KELLY
Macarena ..... LOS DEL MAR
Guaglione .....PEREZ 'PREZ' PRADO
Dizzy .....VIC REEVES & THE WONDER STUFF
Love Shack ..... B 52'S
Hey Now (Girls Just Wanna Have Fun) .....CYNDI LAUPER
Compliments On Your Kiss .....
.....RED DRAGON w/ BRIAN & TONY GOLD
All That She Wants ..... ACE OF BASE
Don't Stop (Wiggle Wiggle) .....OUTHERE BROTHERS
Cotton Eyed Joe ..... REDNEX
Mr. Vain..... CULTURE BEAT
No Limit .....2 UNLIMITED
Don't Give Me Your Life ..... ALEX PARTY
U Sure Do .....STRIKE
One Night In Heaven .....M PEOPLE
Rhythm Is A Dancer .....SNAP
Sunshine After The Rain ..... BERRI
Everybody's Free (Eat Me Edit) ..... ROZALLA
Your Loving Arms (Original Radio Edit) ... BILLIE RAY MARTIN
Another Night..... THE REAL MCCOY
Rock My Heart .....HADDAWAY
Now That We've Found Love..... HEAVY D. & THE BOYZ
Naked.....LOUISE
Sweets For My Sweet..... CJ LEWIS

Deeply Dippy ..... RIGHT SAID FRED
Sweetness ..... MICHELLE GAYLE
Oh What A Night ..... CLOCK
It's Alright (The Guvnor Mix) ..... EAST 17
Boom! Shake The Room ..JAZZY JEFF & THE FRESH PRINCE
Killer ..... ADAMSKI
Always There ..... INCOGNITO w/ JOCELYN BROWN
I Luv U Baby ..... THE ORIGINAL
Rhythm Is A Mystery ..... K-KLASS
Swamp Thing ..... THE GRID
Reach Up (Papa's Got A Brand New Pig Bag) .....
..... PERFECTO ALLSTARZ

What does it take to be a party animal? Take a lesson from the best selling 3 CD compilation ***ULTIMATE PARTY ANIMAL***. For years this compilation of crowd pleasers has been a huge hit with DJs. The "must have" favorites, the right versions, popular medleys and megamixes will keep this animal from going extinct, indefinitely. Here's why:

Saturday Night ..... WHIGFIELD
Ooh Aah Just A Little Bit (Motiv8 Radio Edit)..... GINA G
Dreamer (Original Club Mix) .....LIVIN' JOY
Movin' On Up (M People Master Mix) .....M PEOPLE
Things Can Only Get Better (D:Reamix Edit) ..... D:REAM
We Are Family (Sure Is Pure Remix Edit)..SISTER SLEDGE
Let Me Be Your Fantasy (Radio Edit)..... BABY D
Ride On Time ..... BLACK BOX
Rhythm Of The Night (Rapino Brothers Radio Version)
.....CORONA
The Power .....SNAP
Sunshine After The Rain (Two Cowboys 7" Edit) .....BERRI
Twist & Shout ..... CHAKKA DEMUS & PLIERS
Don't Stop (Wiggle Wiggle) (Townhouse Radio Edit).....
.....OUTHERE BROTHERS

No Limit ..... 2 UNLIMITED
Boom! Shake The Room .....JAZZY JEFF & THE FRESH PRINCE
Stayin' Alive (Radio Version).....N-TRANCE
Two Can Play That Game (K-Klassic Mix) ..BOBBY BROWN
Killer ..... ADAMSKI
I Wanna Be A Hippy (Flamman & AbraxasRadio Mix) TECHNOHEAD
Saturday Night At The Movies..... ROBSON & JEROME
GREASE MEGAMIX: (You're The One I Want / Greased Lightning / Summer Night's)
..... JOHN TRAVOLTA & OLIVIA NEWTON JOHN
Wake Me Up Before You Go Go ..... WHAM!
Relight My Fire..... TAKE THAT
Locomotion ..... KYLIE MINOGUE
Never Gonna Give You Up..... RICK ASTLEY
I'm Too Sexy .....RIGHT SAID FRED
Macarena (Bayside Boys Mix).....LOS DEL RIO
The Time Warp (PWL Ext. Remix)..... DAMIEN
SWING THE MOOD MEDLEY:
In The Mood / Rock Around The Clock / Rock-A-Beatin' Boggie / Tutti Frutti / Wake Up Little Suzie / C'mon Everybody / Hound Dog / Shake Rattle & Roll / All Shook Up / Jailhouse Rock / At The Hop .....JIVE BUNNY
Can Can..... BAD MANNERS
Anniversary Waltz: (Rock 'n' Roll Music / Lover Please / That'll Be The Day / Singing The Blues / When Will I Be Loved / Let's Work Together / You Keep A Knockin' / Long Tall Sally / Let's Dance / Red River Rock / No Particular Place To Go / The Wanderer / I Hear You Knocking / Lucille / Great Balls Of Fire) .....STATUS QUO
Cotton Eyed Joe..... REDNEX
Flava (Crighton & Morris 7"Mix) .....PETER ANDRE
Just Help Yourself..... TONY FERRINO
Cum On Feel The Noize..... SLADE
Blockbuster..... SWEET

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You Make Me Feel (Mighty Real) ..... SYLVESTER
Contact ..... EDWIN STARR
Oops Up Side Your Head ..... GAP BAND
BACK TO THE 60'S MEDLEY:
(Pretty Woman / Dancing In The Streets / Black Is Black / Bend Me Shape Me / You Really Got Me / All Day & All Of The Night / Hippy Hippy Shake / Pretty Woman / Mony Mony / Doo Wah Diddy / Sherry / Stay / Big Girls Don't Cry / Proud Mary / Pretty Woman Reprise) ..... TIGHT FIT
ABBA MEDLEY: (Stars On 45 / Voulez Vous / Bang-A-Boomerang / Money, Money Money / Knowing Me, Knowing You / Fernando / The Winner Takes It All / Super Trouper / Stars On 45) ..... STARS ON 45
BEATLES MEDLEY: (No Reply / I'll Be Back / Drive My Car / Do You Want To Know A Secret / We Can Work It Out / I Should Have Known Better / Nowhere Man / You're Going To Lose That Girl / Ticket To Ride / The Word / Eleanor Rigby / Every Little Thing / And You Bird Can Sing / Get Back / Eight Days Week / It Won't Be Long / Daytripper / Wait / Stars On 45 / Good Day Sunshine / My Sweet Lord / Here Comes The Sun / Taxman / A Hard Day's Night / Things We Said Today / If I Fell / You Can't Do That / Please Please Me / From Me To You / I Want To Hold Your Hand / Stars On 45) ..... STARS ON 45
BEATLES MEDLEY:(I Want To Hold Your Hand / Hard Days Night / She Loves You) .... TAKE THAT
Guaglione ..... PEREZ PRADO

Classic Rock doesn't get much better than the excellent collection of hits on ***WE WILL ROCK YOU***. This 2 CD set is pure kickin' rock from an era when no one questioned what to call it. Plain and simple, this is good "rock."

We Will Rock You ..... QUEEN
All Right Now (B. Clearmountain Remix) ..... FREE
The Boys Are Back In Town ..... THIN LIZZY
Whatever You Want ..... STATUS QUO
Can't Get Enough ..... BAD COMPANY
All The Young Dudes ..... MOTT THE HOOPLE
Stay With Me ..... THE FACES
Badge ..... CREAM
Smoke On The Water ..... DEEP PURPLE
Fool For Your Loving ..... WHITESNAKE
Fanfare For The Common Man ..... EMERSON, LAKE & PALMER
Devil's Answer ..... ATOMIC ROOSTER
I Surrender ..... RAINBOW
Paranoid ..... BLACK SABBATH
Big Log ..... ROBERT PLANT
Seven Seas of Rhye ..... QUEEN
More Than A Feeling ..... BOSTON
Hold The Line ..... TOTO
She's Not There ..... SANTANA
Eye Of The Tiger ..... SURVIVOR
Don't Fear The Reaper ..... BLUE OYSTER CULT
Cold As Ice ..... FOREIGNER
Black Magic Woman ..... SANTANA
Bat Out Of Hell ..... MEATLOAF
You Ain't Seen Nothing Yet ..... BACHMAN TURNER OVERDRIVE
Hold Your Head Up ..... ARGENT
Rocky Mountain Way ..... JOE WALSH
In A Broken Dream ..... PYTHON LEE JACKSON w/ ROD STEWART
Radar Love ..... GOLDEN EARRING
School's Out ..... ALICE COOPER

When you come across a compilation like the ***NO.1 MOVIES ALBUM*** it's no wonder that it would be a top seller for years. This terrific set showcases many of the biggest hits ever used or made for the movies. And it's a double feature—2 CDs.

Love Is All Around (4 Weddings & A Funeral) ..... WET WET WET
Kiss From A Rose (Batman Forever) ..... SEAL
It Must Have Been Love (Pretty Woman) ..... ROXETTE
Love Song For A Vampire (Bram Stoker'sDracula) ..... ANNIE LENNOX
We Don't Need Another Hero (Thunderdome)(Mad Max-Beyond Thunderdome) ..... TINA TURNER
Show Me Heaven (Days Of Thunder) ..... MARIA McKEE
Play Dead (Young Americans) .... BJORK / DAVID ARNOLD
Up Where We Belong (An Officer And A Gentlemen) ..... JOE COCKER / JENNIFER WARNES
Nothing Has Been Proved (Scandal) DUSTY SPRINGFIELD
Unchained Melody (Ghost) ..... RIGHTEOUS BROTHERS
The Crying Game (The Crying Game) ..... BOY GEORGE
How Deep Is Your Love (Saturday Night Fever) . BEE GEES
Will You? (Breaking Glass) ..... HAZEL O CONNOR
For Your Eyes Only (For Your Eyes Only) SHEENA EASTON
License To Kill (License To Kill) ..... GLADYS KNIGHT
Flashdance...What A Feeling '95 (Flashdance) IRENE CARA
Absolute Beginners (Absolute Beginners)... DAVID BOWIE
Try A Little Tenderness (The Commitments) ..... THE COMMITMENTS
We Have All The Time In The World (On Her Majesty's Secret Service) ..... LOUIS ARMSTRONG
The Living Daylights (The Living Daylights) ..... A-HA
Hold Me Thrill Me Kiss Me Kill Me (Batman Forever) U2
You Could Be Mine (Terminator II) ..... GUNS 'N' ROSES
Blaze Of Glory (Young Guns II) ..... JON BON JOVI
Don't You (Forget About Me) (The BreakfastClub) ..... SIMPLE MINDS
A View To Kill (A View To Kill) ..... DURAN DURAN
Doubleback (Back To The Future III) ..... ZZ TOP
Nothing's Gonna Stop Us Now (Mannequin) ..... STARSHIP
Eye Of The Tiger (Rocky IV) ..... SURVIVOR
Holding Out For A Hero (Footloose) ..... BONNIE TYLER
The Kids Are Alright (Quadrophenia ..... THE WHO
Pinball Wizard (Tommy) ..... ELTON JOHN
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..... HUEY LEWIS & THE NEWS
Brown Eyed Girl (Sleeping With The Enemy) .....
..... VAN MORRISON
Stuck In The Middle With You (Reservoir Dogs) .....
..... STEALER'S WHEEL
Tubular Bells (The Exorcist) ..... MIKE OLDFIELD

This collection of time travel has turned out to have real staying power. ***THOSE WONDERFUL YEARS*** is a double CD compilation of pop hits of the 50's, 60's and more. A great trip down memory lane that continues to please.

Theme From "A Summer Place" .....
..... PERCY FAITH & HIS ORCHESTRA
Memories Are Made Of This..... DEAN MARTIN
Allegheny Moon .....PATTI PAGE
The Yellow Rose Of Texas ..... MITCH MILLER
Honeycomb.....JIMMY RODGERS
Fascination.....JANE MORGAN & THE TROUBADORS
Smoke Gets In Your Eyes..... THE PLATTERS
Marianne..... TERRY GILKYSON & THE EASY RIDERS
Don't You Know ..... DELLA REESE
Rags To Riches .....TONY BENNETT
The Poor People Of Paris..... LES BAXTER
Anytime.....EDDIE FISHER
Secret Love..... DORIS DAY
Unchained Melody .....AL HIBBLER
Blueberry Hill .....FATS DOMINO
Standing On The Corner..... THE FOUR LADS
Hey There ..... ROSEMARY CLOONEY

Just Walking In The Rain ..... JOHNNIE RAY
Kiss Of Fire .....GEORGIE GIBBS
Love Letters In The Sand..... PAT BOONE
Let Me Go Lover .....JOAN WEBER
Band Of Gold.....DON CHERRY
My Heart Cries For You .....GUY MITCHELL
Earth Angel .....CREW CUTS
I Believe .....FRANKIE LAINE
Till I Waltz Again With You..... TERESA BREWER
Too Young..... NAT KING COLE
Three Coins In The Fountain .....FOUR ACES
Shrimp Boats..... JO STAFFORD
Eternally .....JERRY VALE
The Third Man Theme.....
..... GUY LOMBARDO & HIS ROYAL CANADIANS
It's No Sin ..... EDDY HOWARD
Wheel Of Fortune.....KAY STARR
Vaya Con Dios..... LES PAUL & MARY FORD
Smile.....JOHNNY MATHIS
It Takes Two To Tango .....PEARL BAILEY
Wanted..... PERRY COMO
Singing The Blues .....GUY MITCHELL
A White Sport Coat (And A Pink Carnation) .....
.....MARTY ROBBINS
Cold, Cold Heart .....TONY BENNETT
The Song from Moulin Rouge (Where Is Your Heart) .....
..... PERCY FAITH & HIS ORCH.
Cry ..... JOHNNIE RAY
Half As Much .....ROSEMARY CLOONEY
Harbor Lights.....SAMMY KAYE & HIS ORCHESTRA
Mule Train ..... FRANKIE LAINE
A Guy Is A Guy ..... DORIS DAY
No, Not Much..... THE FOUR LADS
Are You Sincere? ..... ANDY WILLIAMS
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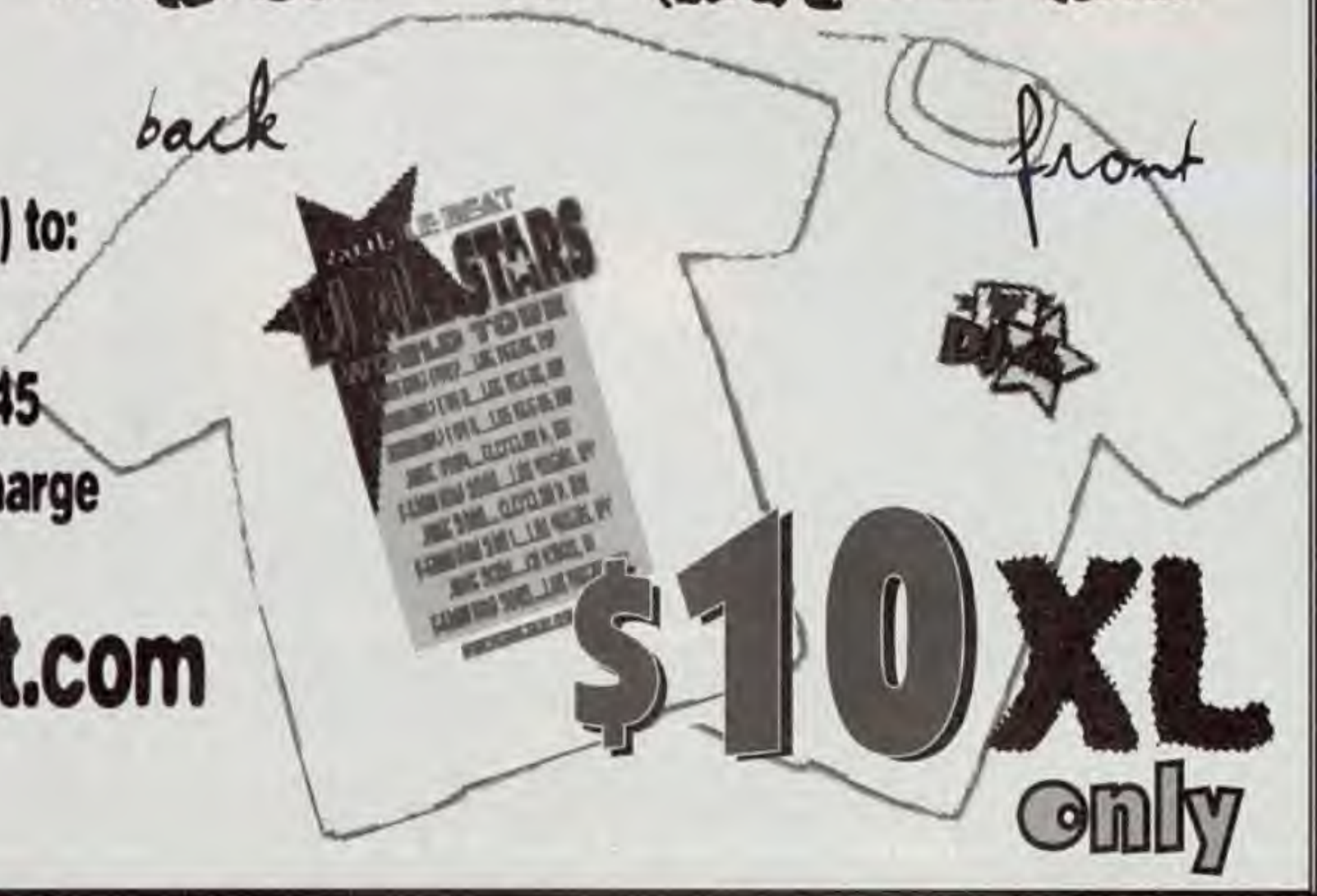

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In this column I've mentioned many a great compilation in the "Best...Ever!" series and one of the early releases that surely fueled its claim to fame is ***BEST REGGAE ALBUM IN THE WORLD EVER!***. It continues to please with its great lineup of mega-hits and stars. Here's the lineup on these two CDs of hot island grooves.

Mr. Loverman ..... SHABBA RANKS
Sweat (A La La La La Long) ..... INNER CIRCLE
Sweets For My Sweet ..... C.J. LEWIS
Dedicated To The One I Love ..... BITTY McLEAN
Informer ..... SNOW
Close To You ..... MAXI PRIEST
Oh Carolina ..... SHAGGY
Riddim US3
Love You Like Crazy ..... CHAKA DEMUS & PLIERS
Dancehall Mood ..... ASWAD
Dancing On The Floor (Hooked On Love) ... THIRD WORLD
Wonderful World Beautiful People ..... JIMMY CLIFF
Love Of The Common People ..... NICKY THOMAS
Young Gifted And Black ..... BOB & MARCIA
Small Axe ..... BOB MARLEY
Israelites ..... DESMOND DEKKER
Double Barrel ..... DAVE & ANSKELL COLLINS
Red Red Wine ..... TONY TRIBE
Return Of Django ..... UPSETTERS
I'm In The Mood For Ska ..... LORD TANAMO
Money In My Pocket ..... DENNIS BROWN
Everything I Own ..... KEN BOOTHE
Rivers Of Babylon ..... THE MELODIANS
It Keeps Rainin' (Tears In My Eyes) ..... BITTY McLEAN
All That She Wants ..... ACE OF BASE
Dub Be Good To Me ..... BEATS INTERNATIONAL
On A Ragga Tip SL2
Too Much Too Young ..... SPECIALS
One Step Beyond ..... MADNESS
Shout (It Out) ..... LOUCHIE LOU & MICHIE ONE
Lip Up Fatty ..... BAD MANNERS
On My Radio ..... SELECTOR
The Bed's Too Big Without You ..... THE POLICE
Silly Games ..... DENNIS BROWN
Good Thing Going ..... SUGAR MINOTT
I Don't Wanna Dance ..... EDDY GRANT
Just Don't Want To Be Lonely ..... FREDDIE McGREGOR
I Can See Clearly Now ..... JOHNNY NASH
Up Town Top Ranking ..... ALTHEA & DONNA

Amigo ..... BLACK SLATE
(You Gotta Walk) Don't Look Back ..... PETER TOSH
Tomorrow People ..... ZIGGY MARLEY
Jamaican In New York ..... SHINEHEAD
I Want To Wake Up With You ..... BORIS GARDINER

Virtually every track on this single CD compilation has fed the fire that's kept rap a hot item on the music scene through the 90's. In fact, ***RADIO RAP*** is a great collection of songs that go beyond just rap. These hits show how good it is when it's rap *music*.

Boom Boom Boom ..... THE OUTHERE BROTHERS
Here Comes The Hotstepper ..... INI KAMOZE
Whatta Man ..... SALT N' PEPA w/ EN VOGUE
Regulate ..... WARREN G
What's My Name ..... SNOOP DOGGY DOG
People Everyday ..... ARRESTED DEVELOPMENT
Now That We Found Love ..... HEAVY D & THE BOYZ
Boom! Shake The Room ..... JAZZY JEFF & THE FRESH PRINCE
I Like To Move It ..... REEL 2 REAL
The Power ..... SNAP
U Can't Touch This ..... MC HAMMER
Informer ..... SNOW
Boom Rock Soul ..... BENZ
Homie Lover Friend ..... R KELLY
Can I Kick It? ..... A TRIBE CALLED QUEST
Cantaloop (Flip Fantasia) ..... US3 w/ RASHAAN
Big Poppa ..... NOTORIOUS BIG
Think Of You ..... USHER
On A Ragga Tip SL2
Deep ..... EAST 17

20 SLAM DUNKIN' TUNES
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FEATURING
OUTHERE BROTHERS · JAZZY JEFF · REEL 2 REAL · R.KELLY
WARREN G · SALT N PEPA · SNOOP DOGGY DOG
EAST 17 · ARRESTED DEVELOPMENT
MC HAMMER

The eighties turned out many an awesome hit. At gatherings and parties coast to coast, 80's hits are top favorites on today's scene. ***AWESOME 80's*** contains loads of those huge hits that are still popular and requested. It's on two CDs and it lives up to its name. It is awesome.

Another One Bites The Dust ..... QUEEN
C'est La Vie ..... ROBBIE NEVIL
Come On Eileen ..... DEXY'S MIDNIGHT RUNNERS
Der Kommissar ..... AFTER THE FIRE
Do You Really Want To Hurt Me ..... CULTURE CLUB
Don't Worry Be Happy ..... BOBBY McFERRIN

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Down Under ..... MEN AT WORK
Freeze Frame ..... J. GEILS BAND
Heat Of The Moment ..... ASIA
I Feel For You ..... CHAKA KHAN
I Want To Know What Love Is ..... FOREIGNER
Keep Your Hands To Yourself ..... GEORGIA SATELLITES
Let's Dance ..... DAVID BOWIE
Let's Hear It For The Boy ..... DENIECE WILLIAMS
Love Is A Battlefield ..... PAT BENATAR
Love Shack ..... B-52'S
Maneater ..... DARYL HALL & JOHN OATES
Maniac ..... MICHAEL SEMBELLO
Just A Gigolo / I Ain't Got Nobody (Medley) .....
..... DAVID LEE ROTH
Mickey ..... TONI BASIL
My Prerogative ..... BOBBY BROWN
Need You Tonight ..... INXS
One Thing Leads To Another ..... THE FIXX
Relax ..... FRANKIE GOES TO HOLLYWOOD
Rhythm Of The Night ..... DeBARGE
Rosanna ..... TOTO
Shake It Up ..... THE CARS
Shout ..... TEARS FOR FEARS
Stand Back ..... STEVIE NICKS
Straight Up ..... PAULA ABDUL
Tainted Love ..... SOFT CELL
Talking In Your Sleep ..... ROMANTICS
The Warrior ..... SCANDAL
Venus ..... BANANARAMA
Walk This Way ..... RUN DMC
We Built This City ..... STARSHIP
We Got The Beat ..... GO GO'S
Whip It ..... DEVO
Workin' For The Weekend ..... LOVERBOY
You Keep Me Hangin' On ..... KIM WILDE

The fifties and sixties changed the world of music. Rock 'n' roll was to music as fireworks are to a day in July. It was the birth of rowdy, the birth of energy, and it threw open music's door. ***NO.1 ROCK 'N' ROLL ALBUM*** contains the huge favorites that set the stage for rock 'n' roll, a.k.a., oldies. These two discs are packed with all the best.

Jailhouse Rock ..... ELVIS PRESLEY
Rock Around The Clock ..... BILL HALEY & HIS COMETS
Summertime Blues ..... EDDIE COCHRAN
Great Balls Of Fire ..... JERRY LEE LEWIS
Lucille ..... LITTLE RICHARD
Johnny B. Goode ..... CHUCK BERRY
Wake Up Little Susie ..... EVERLY BROTHERS
Oh Boy ..... BUDDY HOLLY & THE CRICKETS
Chantilly Lace ..... THE BIG BOPPER
Blueberry Hill ..... FATS DOMINO
The Great Pretender ..... THE PLATTERS
Be Bop A Lula ..... GENE VINCENT
At The Hop ..... DANNY & THE JUNIORS
Nut Rocker ..... B. BUMBLE & THE STINGERS
Let's Twist Again ..... CHUBBY CHECKER
Why Do Fools Fall In Love .....
..... FRANKIE LYMON & THE TEENAGERS
Happy Birthday Sweet Sixteen ..... NEIL SEDAKA
Lipstick On Your Collar ..... CONNIE FRANCIS
Run Around Sue ..... DION
Move It ..... CLIFF RICHARD
Shake Rattle & Roll ..... BILL HALEY
Breaking Up Is Hard To Do ..... NEIL SEDAKA
Bye Bye Love ..... EVERLY BROTHERS
La Bamba ..... RICHIE VALENS
Heartbreak Hotel ..... ELVIS PRESLEY
Tutti Fruitti ..... LITTLE RICHARD
No Particular Place To Go ..... CHUCK BERRY
Peggy Sue ..... BUDDY HOLLY
Claudette ..... EVERLY BROTHERS
Three Steps To Heaven ..... EDDIE COCHRAN
Poetry In Motion ..... JOHNNY TILLOTSON
Diana ..... PAUL ANKA
Rubber Ball ..... BOBBY VEE
Ain't That A Shame ..... FATS DOMINO
Blue Moon .....
See You Later Alligator ..... BILL HALEY & HIS COMETS
Willie And The Hand Jive ..... JOHNNY OTIS SHOW
That's Alright Mama ..... CARL PERKINS
It's Late .....
Hats Off To Larry ..... DEL SHANNON
Tell Laura I Love Her ..... RICKY VALANCE
Smoke Gets In Your Eyes ..... THE PLATTERS
Sealed With A Kiss ..... BRIAN HYLAND
Stay .....
Runaway .....
Half Way To Paradise ..... BILLY FURY
It's My Party ..... LESLIE GORE
Book Of Love ..... MUD LARKS
Sea Cruise ..... FRANKIE FORD
Whole Lotta Shakin' Goin ..... JERRY LEE LEWIS

Even if the 90's didn't create a new interest in swing mus this two CD compilation would still be an excellent collec tion. ***SWING AMERICA*** is one of those "TV-only" compil tions that we sell to DJs, and it's a top seller at that. Brim- ming with the best of swing and Big Band it's a sweet be treat.

It Don't Mean A Thing (If It Ain't Got That Swing) .....
..... DUKE ELLINGTON & HIS ORCH.
In The Mood ..... GLENN MILLER & HIS ORCH.
Sing, Sing, Sing ..... BENNY GOODMAN & ORCH.
Opus One ..... THE MILLS BROTHERS
Well, Git It ..... TOMMY DORSEY & HIS ORCH.
Lullaby Of Broadway ..... TONY BENNETT & COUNT BASIE
Begin The Beguine ..... ARTIE SHAW & HIS ORCH
Open The Door, Richard ..... COUNT BASIE & HIS ORCH.
Let Me Off Uptown ..... GENE KRUPA & HIS ORCH.

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3. __ Bar & Bat Mitzvahs

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5. __ DJ 101: Part 2
6. __ Ten Steps: Starting & Operating a Successful DJ Service
70. __ Raising the Standards

DANCE AND DANCES
7. __ School Dances
8. __ Kids From 2 to 22: Parties, Dances, Special Events
9. __ School Daze Dances
10. __ *Dance For DJs: From A to Z*
11. __ The Video Dance Party
12. __ More Than the Macarena: Latin Music

PERFORMANCE
13. __ Mobile Mixing: Yes You Can!
14. __ More Mobile Mixing
71. __ Music Programming

WEDDINGS
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16. __ Wedding Performances: The Finishing Touch
17. __ Wedding Receptions: Control!
18. __ Wedding DJ Supersession
72. __ Weddings: The Right Stuff

BUSINESS OPERATIONS
19. __ Getting Your Price: Part 1
20. __ Getting Your Price: Part 2
21. __ Increasing Your Profits
22. __ Increasing Your Profits, Part II
23. __ Developing Your Entertainment Team
24. __ 99 Ideas for '99
25. __ Problem Solving Forum
26. __ How to Expand Your Mobile DJ Operation
27. __ Single Operator Forum
28. __ *Single for Life: The One Person Operation*
29. __ Single Operators: How to Survive Large Companies
30. __ Multi-systems: Options & Ideas
31. __ Working With the Competition
32. __ Beating Burnout
33. __ Organization
73. __ Hidden Secrets of Business (2 tapes for the price of 1!)
74. __ The Biz: From Little Extras to Crisis Management
75. __ DJ Problems: What Would You Do?
76. __ Difficult Sales: Get the Edge

MARKETING
34. __ McKay's Marketing Megamix
35. __ Buzzwords: Corporate Proposals
36. __ Newsletters, Printed Materials, Keeping in Touch
37. __ Bookings Through Agencies & Party Planners

INTERACTIVE GAMES
38. __ Icebreakers
39. __ Icebreaker Supersession
40. __ It's More Than the Music: Magic & More
41. __ Beyond DJ: Props & More
77. __ Icebreakers: The Grand Finale
78. __ Games: Not Just For Kids Anymore

LEGAL/TAX
42. __ Taxes & Bookkeeping for DJs
43. __ Legal Contracts, Contractors & the Competition
44. __ Legal & Business: BASIC
45. __ Legal & Business: ADVANCED
46. __ The 1099 Subcontractor
47. __ Payroll & Taxes
48. __ Legal Warfare: Boot Camp For DJs
79. __ From Copyrights to Contracts
80. __ Legal Nuts & Bolts

TECH
49. __ Tech Support: The Speaker FAQs
50. __ Understanding Your Sound System
51. __ Audio Troubleshooting
52. __ The WOW Factor: High-End Toys
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65. __ Women in the DJ Industry
66. __ The Mobile DJ & Music Promotion
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68. __ DJ Association Forum
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Two O'Clock Jump ..... HARRY JAMES & HIS ORCH.
Tuxedo Junction ..... MANHATTAN TRANSFER
I've Got My Love To Keep Me Warm ..... LES BROWN
Minnie The Moocher ..... CAB CALLOWAY & HIS ORCH.
Jumpin' At The Savoy ..... AL COOPER'S SAVOY SULTANS
Let's Dance ..... BENNY GOODMAN & ORCH.
Buzz Me ..... HENRY "RED" ALLEN & ORCH.
Boogie Woogie ..... TOMMY DORSEY & ORCH.
That's How Rhythm Was Born ..... THE BOSWELL SISTERS
Pennsylvania 6-5000 ..... GLENN MILLER & HIS ORCH.
Caldonia ..... LOUIS JORDAN
One O'Clock Jump ..... COUNT BASIE
Rag Mop ..... LIONEL HAMPTON
Black Velvet ..... ILLINOIS JACQUET
That Old Black Magic ..... SAMMY DAVIS JR.
Woodchopper's Ball ..... WOODY HERMAN & HIS ORCH.
Boogie Woogie Bugle Boy ..... ANDREWS SISTERS
My Blue Heaven ..... JIMMIE LUNCEFORD
Why Don't You Do Right ..... PEGGY LEE w/
..... BENNY GOODMAN & HIS ORCH.
On The Atchinson, Topeka, And The Santa Fe .....
..... JOHNNY MERCER & THE PIED PIPERS
I'm Just A Gigolo / Ain't Got Nobody .....
..... LOUIS PRIMA w/ KEELY SMITH
G.I. Jive ..... LOUIS JORDAN
Straighten Up And Fly Right ..... NAT KING COLE
At The Crossroads (Malaguena) .....
..... MEL TORME w/ BILLIE MAY
The Hucklebuck ..... PAUL WILLIAMS
Them There Eyes ..... BILLIE HOLIDAY
A Tisket, A Tasket ..... ELLA FITZGERALD w/
..... CHUCK WEBB & HIS ORCH.
Down South Camp Meetin' ..... FLETCHER HENDERSON
The Honeydripper ..... JOE LIGGINS ORCH.
Jeepers Creepers ..... LOUIS ARMSTRONG

For more information on any of the CDs in Music News call AVC Sebastian at (973) 731-5290 or e-mail avcsebastian@msn.com

Fifties Sock Hops were the home, if not the birthplace of numerous dances of the day. The hard-to-find songs on ***LET'S DANCE!*** created dances and filled dancefloors thoughout the fifties. This unique collection of hits is a real find that can only get more valuable as time goes by.

Bristol Stomp ..... THE DOVELLS
The Twist ..... CHUBBY CHECKER
Twine Time ..... ALVINE CASH
The Bird's The Word ..... THE RIVINGTONS
Walking The Dog ..... RUFUS THOMAS
The Jerk ..... THE LARKS
Pony Time ..... CHUBBY CHECKER
Hey Let's Twist ..... JOEY DEE
Mashed Potato Time ..... DEE DEE SHARP
Willie And The Hand Jive ..... JOHNNY OTIS
At The Hop ..... DANNY & THE JUNIORS
Let's Dance ..... CHRIS MONTEZ
Do The Funky Chicken ..... RUFUS THOMAS
Do The Bird ..... DEE DEE SHARP
Finger Poppin' Time ..... HANK BALLARD
Peppermint Twist ..... JOEY DEE
Limbo Rock ..... CHUBBY CHECKER
The Monkey Time ..... MAJOR LANCE
Wooly Bully ..... SAM THE SHAM
(I Do The) Shimmy Shimmy ..... BOBBY FREEMAN

In closing, congratulations to everyone at Mobile Beat Magazine for ten great years, and thank you to the readers and everyone that made it possible. —F.S.

...Stay Tuned!

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Hot Hits Announces Price Drop

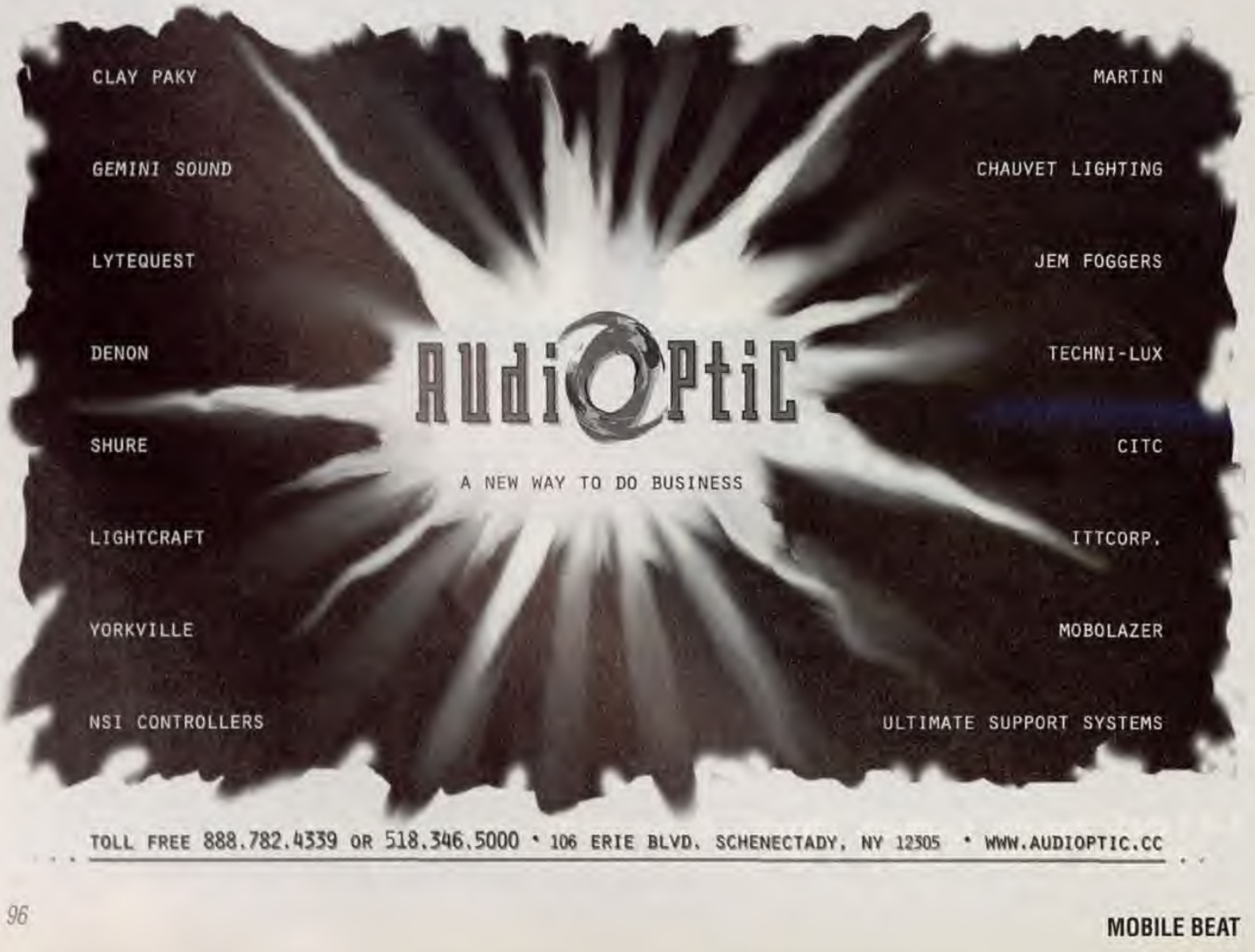
Tandy Rice, President of Hot Hits LLC, has announced price reductions for Hot Hits Pop, Rock, R&B, Adult Contemporary, Dance and country compilation discs. Beginning with the upcoming Volume 105 Country release, DJ customers who order per issue will be able to purchase Hot Hits CDs for $11.98 each while the standing order customers will buy discs for $9.98 each. "The challenges and demands of today's CD marketplace led us to this decision," said Rice. "Our customers may expect the same product quality and consistency of service we have maintained throughout our ten year history, and we will also continue the same release schedules which will continue to feature the fourteen most current hits available per format." Hot Hits can be contacted at PO Box 41600, Nashville, TN 37204; 800-248-4848; www.hot-hits.com

Another Anniversary

The New Year also marks the twentieth anniversary for Rane Corporation. Rane is owned and directed by the same five people who incorporated the business in 1981: Larry Winter, Steve Brakken, Dennis Bohm, Rick Bernard and Linda Arink. The daily activities of the company have been the responsibility of George Sheppard, Rane's CEO for the last five years.

Well-established as innovators in the creation of problem-solving analog and digital audio tools, Rane's affordable, reliable, U.S.-made products are distributed worldwide in fifty-seven countries.

Throughout 2001, Rane will celebrate with special events at each trade show in which it participates.



OK 2 Play

"The HITS students want, with the content the staff likes."

By DJs, 4 DJs.

Here are your latest weapons in the war to please both the administration and the student body at your next Middle School or High School performance. We have carefully drafted these listings with your best interests in mind. Please remember that even Britney Spears can offend someone's grandmother—so if you're not sure, preview before you play. All tracks are suitable for both Middle and High Schools unless otherwise marked. In no particular order:

HIP HOP/RAP/R&B

"Angel" - Shaggy (85 BPM)
"Thank You" - Dido (80 BPM)
"Playa No More" - Crystal Sierra (93 BPM)
"No More" - 3LW (89 BPM)
"Free" - Mya (108 BPM)
"Crazy" - KCi & JoJo (58 BPM)
"Mirror Mirror" - Kellie Price (48 BPM)
"Give It To Me" - Mad Lion, feat. Total (92BPM) (High School)
"Stranger In My House" - Tamia (60 BPM)
"Love Don't Cost A Thing" - Jennifer Lopez (97 BPM)

DANCE/HOUSE

"One More Time" (Original Mix) - Daft Punk (123 BPM)
"Around The World" (La La La) (Ext. Club Mix) - ATC (132 BPM)
"Happy People" (Original Mix) - Static Revenger (126 BPM)
"Stranger In My House" (Thunderpuss Club Mix) - Tamia (133 BPM)
"Stronger" (Pablo La Rosa Tranceformation Mix) - Britney Spears (134 BPM)
"Castles In The Sky" (Peter Luts Remix) - Ian Van Dahl, feat. Marsha (140 BPM)

continued on page 113

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- ✔ Go Back
- ✔ Jeremy
- ✔ Just The Two Of Us
- ✔ Kryptonite
- ✔ Lucky 4 You
- ✔ She's All That
- ✔ Sin Wagon
- ✔ Spanish Guitar
- ✔ Things Change
- ✔ Welcome To The Jungle
- ✔ Wrong Five O'Clock
- ✔ You Shouldn't Kiss Me LikeThis

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The ACM193

The AWM6072S

Happy happy, joy joy, Mobile Beat just sent me a box of toys, toys. My second most favorite delivery person (the first being the pizza delivery girl), the UPS man, just dropped off a big box full of mixers, amplifiers and microphones...whoa boy! Since I haven't abused any electronics in nearly two weeks, I hope these high-tech boxes are up to the challenge.

All of the equipment came from the warehouses of Audio 2000's (H&F Technologies). This company makes a wide range of entry- to intermediate-level karaoke and DJ equipment. Many of you DJ part-time and when it comes to buying equipment, you're looking for the best bang for your buck. Will Audio 2000's deliver? Lets apply the AC, load up the batteries, whack the shiny boxes around a little, and see what happens.

Just give me the condensed version

The first item up for scrutiny was the ACM193 condenser microphone. "What the heck is a condenser microphone and why would I want one?" you ask. Condenser microphones use a more sensitive pickup element which is typically in need of an electric boost, provided in this case by an AA battery. You'll hear condenser mics on most recordings and high-end live shows. They reproduce the input (i.e. a singing voice) more accurately, and have greater presence and realism. On the downside: the more sensitive the element, the more fragile, and the battery needs replacing every few shows.

The base of the microphone easily unscrewed, allowing access to the battery compartment. With a double-A battery at the ready, I took a moment to admire the sharp looking black finish, with matching black windscreen. The microphone is thinner and a bit longer than a standard SM-58, but is quite attractive. The ACM193 connects to your mixer with a standard mic cable, and has a convenient on/off switch. (Or maybe not so convenient when the klumsy karaoke singer accidentally switches it off.)

Let me make this perfectly clear

Having used and abused all types of expensive microphones, it was immediately apparent to me that this microphone has the superior sonic characteristics of a condenser. An improved level of realism and clarity will be audible to a discriminating listener when compared to that old, it's-been-dropped-a-thousand-times microphone you may be currently using.

Finally, without throwing it on the floor ten times it will be tough for me to assess its durability. I think it's safe to say that if you host a lot of drunken karaoke shows, you may want you keep this microphone for yourself. Certainly if you do a lot of weddings (introductions, in particular), you may want to consider using such an accurate microphone.

Hot off the wire

Karaoke singer to host: "I wanna use the wireless microphone—'cause it sounds better."

Actually, in most instances a 100-dollar wired microphone will sound better, when critically compared to most 700-dollar wireless microphone systems. Just as broadcast radio limits the dynamic range and sometimes the audio spectrum of music, wireless microphones have their own sonic limitations. But once again, most casual listeners don't know the difference. And how can I possibly look cool having a cord attached? Remember the golden rule in business: the customer/karaoke singer is always right, especially when she's crying "I want my wireless."

Audio 2000's can make you look hip in the eyes of your audience with the AWM6072S, a 1/2 rack space, dual frequency channel VHF wireless system, at a budget-conscious price. Practical reasons for using it are obviously to save space and eliminate tangled and beer-soaked cords, with the added cachet of being a double-wireless wonder. The microphone is constructed from lightweight plastic, and as always, reasonable care should be taken when deciding which klutzy singer you hand it over to. Unlike at the craft show, "you break it, you bought it" may not necessarily apply on karaoke night.

Have I got a two-for-one deal for you...

Each microphone has an internal dual-channel selector switch, an external on/off switch, and a handy low-battery indicator light. The plastic receiver box has two retractable metal antennas with channel selector switches and volume controls for each microphone on the faceplate. The rear panel features power, squelch, mic/line selector, and a single microphone output. Having one microphone output allows you to take up only one channel on your mixer to control two wireless microphones. This lets you adjust wireless microphone volumes from the front of the receiver unit. The downside to this setup is that you can't adjust the EQ and vocal effects independently for each mic.

MSRPs

ACM193 Condenser mic: $95.00
AWM6072S VHF wireless mic system: $323.00
AKJ7301 DJ/KJ mixer: $477.00
AKJ7050 Karaoke mixer/amp: $657.00

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Mobile Beat DJ All Stars

FEBRUARY 2001

JUNE 2001

Alabama's Jeff Cook joins Country Panel

1980 was rife with headline-grabbing events. Ronald Reagan was given the nod by American voters. The world mourned the death of John Lennon. Mount St. Helens erupted in what looked like an atomic blast. It was also the year RCA Records released "Tennessee River," the debut single from a band named Alabama. The song shot to #1, the first of 40 Radio & Records chart toppers. Alabama went on to win the Academy of Country Music's Artist of the Decade title for the 1980's. They sold in excess of 45 million albums, became the first group ever to be named the Country Music Association's Entertainer of the Year and forever changed the way bands were accepted in the country format.

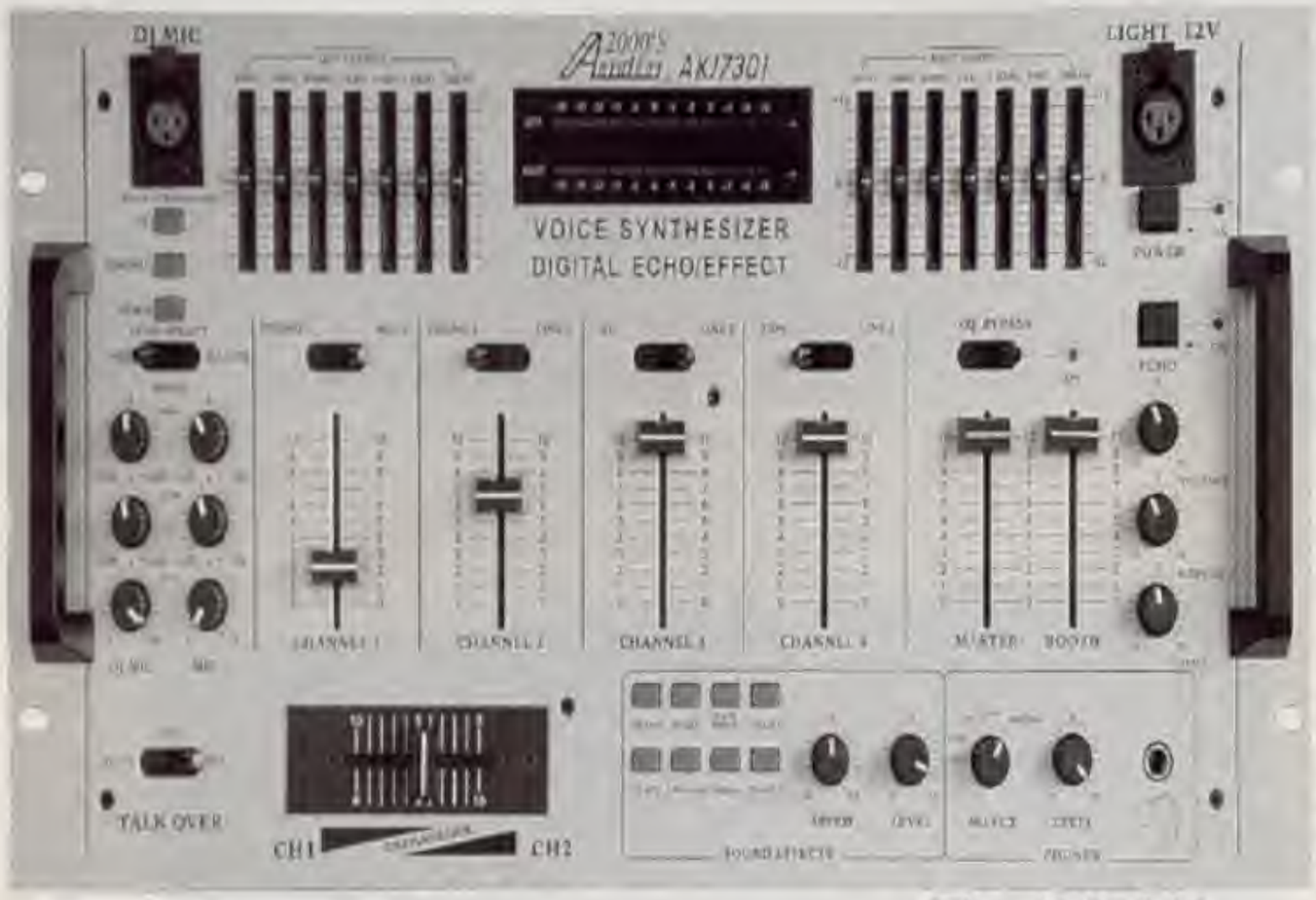
In 1982, Alabama had #1 hits with "Mountain Music," "Take Me Down" and "Close Enough To Perfect." Two of their albums went platinum, *Mountain Music* (which won the '82 Grammy) and *My Home's In Alabama*, and they took home honors as Entertainer of the Year and Group of the Year. Another album Grammy was presented to the band in 1983, this one for the platinum-selling *The Closer You Get*. The title cut from the album hit #1, as did two more in 1983, "Dixieland Delight" and "Lady Down On Love." Once again, they swept the awards shows in the categories of Entertainer, Group and Album.

Alabama guitarist Jeff Cook started out playing ukulele and performing at school functions from the time he was in the second grade, and by the time he reached his teens he'd progressed to guitar, keyboards and fiddle. He was a deejay at a local radio station by age 14, and founded J. C. And The Chosen Few while still in high school. In his role with Alabama, Jeff plays lead guitar and fiddle. He also plays keyboards, bass, banjo, and mandolin.

Mobile Beat Magazine is proud to announce that Alabama's Jeff Cook will be the special featured guest panelist at this year's Mobile Beat DJ Show and Conference in Las Vegas. The time and date of the panel was still to be announced at press time, so please check your show program for the seminar entitled "Country Music 2001."

It took just a few minutes to get the microphones up and running. Initially I encountered some hum from the unit, but it was simply a matter of repositioning the receiver. The microphones sounded fine and had little trouble within about a 100-foot range. When I experienced some interference on one of the microphones I simply changed the frequency switch, and that cleared up the problem. Finally, the system performed well for its bargain price, although, as with most budget wireless mics, the clarity was less than you'd expect from a standard wired microphone.

A specially mixed mixer



The AKJ7301

Audio 2000's serves up a distinctive mixer with their AKJ7301 hybrid karaoke/DJ mixer. Out of the box, this seems like a pretty cool full-featured unit. It will fit any standard 19" rack, consuming six spaces. The layout looks fairly clean, with sharp graphics and a nice gray background. It features four dual-selectable input channels for CD, phono, mics, or whatever else you feel like plugging in. These channels feature high, mid and low EQ, with gain input control and effects send buttons. Channels one and two are dedicated microphone channels, featuring three-band EQ, variable effects send, and volume control.

Unique karaoke features include an adjustable key controller that gives you incremental up/down control of the key for any of the inputs on the four main channels. The board also has the ability to utilize built-in functions on multiplex audio karaoke discs.

Interestingly, the mixer has a built-in adjustable effects unit. However, the effects are only available to channels one through four, whereas the main vocal channels utilize a non-variable digital delay. Curious about this anomaly, I contacted Hawrenn Chen, the head of Audio 2000's, and he informed me that they are currently working on upgrading this particular mixer to be able to utilize adjustable effects on all channels. I was pleasantly surprised that I was immediately able to talk to Mr. Chen, who demonstrated his company's eagerness to improve their products, based upon a potential customer's input.

Mix-master Jammin' Jim gets wired

I wired the mixer up with the usual (i.e., CD players, karaoke machine, microphones and of course big amplifier and speakers) for my demo. The AKJ7301 was easy to set up and had low idle noise. Playing a few CDs revealed a good-sounding mixer with faders, although not silky smooth, that work well. The EQ is good and the effects were easily added, although it takes a hipper DJ than me to want to add all kinds of effects to pre-recorded music, but then

again, I'm getting old. The microphone channels sounded real good and the built-in digital delay sounded much better than most built-in units I've heard, with none of that robotic metal noise. The unit has an auto-talkover setting (designed to automatically lower the music volume while you're speaking and then restore level once your done) that kindasorta works. I usually just crank the fader north when it's time for me to speak, because I have a lot to say, and I have a big ego.
With the karaoke machine playing I engaged the key controller function. It will do a good job of changing the key to suit all those singers who want to do songs they have no business singing. The key is indicated by a nice bright LED located right under the mixer's big level-output meter. Overall, this appears to be pretty handy mixer when karaoke is the priority.

Power in the house

The AKJ7050 is a karaoke mixer/amplifier. It's a home-style unit with some professional features. I would consider this unit for the occasional karaoke add-on, or for the part-time karaoke host. Let's open this baby up and see what she's made of.

First of all, in order to use this unit for continuous DJ music you're probably going to need an auxiliary mixer to keep the tunes flowing. The heart of the AKJ7050 is certainly its nearly 400 watt internal power amp, with professional banana plug speaker connectors. Inputs include lots of room to plug-in all of your favorite gadgets. The front panel is clean and well laid out, with connections for three microphones, each with independent level control. All microphone signal paths are routed through a common two-band EQ and adjustable digital delay, with master echo control. Two main volume controls adjust all microphones together in relation to a master music control. This machine has a 12-step key controller that can affect any of the musical inputs. A remote control is supplied so that you can adjust the volume while you're getting yourself a much needed adult beverage; after all, it is scaryoke.

Let the jam out

With the AKJ7050 hooked up to my new E-V speakers it was time to kick out the jam. Wasting no time, I quickly cranked up that annoying song, "Who Let The Dogs Out" (those guys should be caged in a federal pen). The machine has plenty of punch, good tone, and actually more head room than I anticipated. I tried the key controller on some karaoke tracks and it worked well. The unit will accept a total of five microphones. The mic inputs have very low noise and easily produced a lot of gain. The built-in digital delay sounds better than most, and it features an effects loop for using your own effects units. Everything about the 7050 performed as advertised, although you would have to be careful with the unit, as it is not rack mountable, and is perhaps not as rugged as a professional unit.

Fulfilling your needs

All of these units can cover a broad range of tasks, and might be just what you're looking for in your particular market niche. For the weekend warrior they just may be the ticket. Until next time, Jam on.

Contact Jammin' Jim at Jamsound@aol.com with questions or comments, especially relating to dog training or condensed soups.

The AKJ7050

DMA TOP 50 DANCE CHART

Courtesy of Dance Music Authority
708-614-8417

1	AMBER	Love One Another (Remix)	Tommy Boy	131
2	MADONNA	Don't Tell Me	Maverick	130
3	DESTINY'S CHILD	Independent Women (Remix)	Columbia	132
4	PAUL VAN DYK	We Are Alive (Remix)	Mute	134
5	G. JONES VS FUNKSTAR DELUXE	Pull Up To The Bumper	Edel	130
6	FAZE ACTION	Samba (Remix)	F-111	132
7	SAMANTHA MUMBA	Gotta Tell You	Interscope	137
8	MELANIE C.	I Turn To You	Virgin	138
9	U2	Beautiful Day	Interscope	136
10	PINK	Most Girls (Remix)	LaFace	131
11	DAFT PUNK	One More Time	Virgin	120
12	CELEDA	The Underground (Remix)	*69	127
13	BT	Never Gonna Come Back Down	Nettwerk	133
14	ANN NESBY	Love Is What We Need	Perspective	131
15	EVERYTHING BUT THE GIRL	Lullaby Of Clubland	Atlantic	130
16	DARUDE	Sandstorm (Remix)	Groovilicious	136
17	DONNA SUMMER	The Power Of One	Atlantic	133
18	ROBBIE WILLIAMS	Rock DJ	Capitol	131
19	SPILLER	Groovejet	Positiva	123
20	KRISTINE W	Lovin' You	RCA	132
21	BLACK LEGEND	You See The Trouble With Me	G2	126
22	STEVE LAWLER	Rise In (Remix)	Nervous	129
23	FRENCH AFFAIR	My Heart Goes Boom (Remix)	Logic	138
24	AFRIKA BAMBAATAA	You Asked For The Moon	Megahit	130
25	CE CE PENISTON	Lifetime To Love	4 Play	132
26	CHICANE	Salt Water	C2	135
27	ROCKELL	The Dance (Remix)	Robbins	131
28	RAZOR & GUIDO	Miss The Way	Groovilicious	136
29	ANDREAS JOHNSON	Glorious	Kinetic	134
30	LEANN RIMES	Can't Fight The Moonlight	Curb	133
31	MISS SHIVA	Dreams	Epic	130
32	ZELMA DAVIS	Power (Remix)	Bash	131
33	NEGROCAN	Cada Vez (Remix)	Rampage	125
34	MARIA	My Love	Tommy Boy Silver	127
35	TONI BRAXTON	Spanish Guitar	LaFace	131
36	GLORIA GAYNOR	Just Keep Thinking About You	Logic	130
37	INAYA DAY	Feel It (Remix)	Strictly Rhythm	127
38	NATALIE COLE	Livin' For Love	Elektra	130
39	FRAGMA	Toca's Miracle	Groovilicious	134
40	MADISON AVE	Who The Hell Are You	Columbia	126
41	DYNAMIX f/ TINA ANN	Don't Want Another Man	*69	131
42	RICHARD HUMPTY VISION f/ ROZALLA	Everybody's Free	Tommy Boy Silver	130
43	BORIS & BECK	Fabulous	Jellybean	136
44	FATBOY SLIM	Bird Of Prey	Astralwerks	127
45	LOLEATTA HOLLOWAY	Dreamin'	Salsoul	129
46	BOB SINCLAIR	I Feel For You (Remix)	Subliminal	130
47	LINDA CLIFFORD	Changin' (Remix)	West End	126
48	KARMADELIC	Check It Out	Jellybean	129
49	BARRY HARRIS f/ P. MASHAY	Dive In The Pool (Remix)	Nervous	132
50	AFRO MEDUSA	Pasilda (Remix)	Jellybean	124

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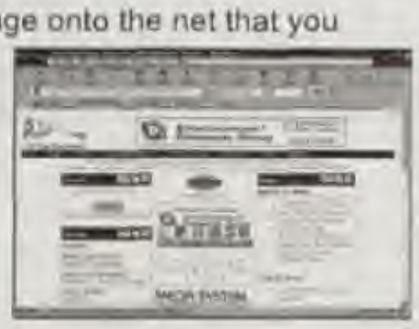

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By Robert A. Lindquist, Mobile Beat Editor-In-Chief, former Mobile DJ

A DJ Story from 1988

During the final days of the 1980s, as I was splitting my time between doing a morning radio show, servicing a handful of advertising accounts, and scratching my way through the pre-launch research phase for Mobile Beat, an opportunity to actually get out and DJ at a wedding was a welcome distraction. One of my final events, however, was so filled with mishaps and calamity, that I vowed only to tell the story should I be fortunate enough to be around for Mobile Beat's 10th Anniversary. True to that vow, I invite you to join me on a trip back to a dark and stormy autumn evening in 1988.

The venue was appropriately known among the locals as the Holiday Inn/Airport. The design of this Holiday Inn is 1960s Americana: two stories with rooms accessible only from walkways that run the perimeter of the structure. A four-lane highway is all that separates the hotel parking lot from the taxiway at the Greater Rochester International (they have flights to Toronto) Airport. The wind was just right so that every chilly breath was laced with jet engine exhaust.

The ballroom in which I was scheduled to play had a fancy entrance inside for the guests, and a back entrance (by the dumpster) for DJs. Backing up to the "DJs Only" entrance, I parked as close to the door as possible, with the back of my Volvo wagon actually hanging over the sidewalk. For security reasons, the handle had been removed from the outside of the door. The drill was to just bang on the door until a member of the wait staff opened it from the inside. You then needed to prop the door open to load in.

My first surprise of the evening was, in answer to my banging, the door was opened not by a waiter, but by a member of the bridal party. Somehow the fact that they had hired a pianist to play through dinner, followed by dancing had also escaped mention in our previous discussions. Next step was to load in, however when I propped the door open, the exhaust laden wind came in with such force that some of the champagne glasses were knocked over on the head table. Obviously, I was making a very good first impression.

Sensing my dilemma, the ushers came to my rescue with a plan: one would open and close the door as necessary, the others would help me get everything inside. Okay. Let's do it!

As I anxiously jerked my amp case out of the back

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of the old 240 wagon, I totally forgot the fact that I was standing on a sidewalk 6" above ground level. The case came up, hit me in the face and drove my head into the rear glass on the raised tailgate. Dazed and dizzy, I dropped the case nearly hitting one of the usher's shiny shoe covered feet. "Lean forward" he said, and as I did, a gush of blood came out of my nose like Niagara Falls. Cutting to the chase, I spent the next half hour in the car, attended by a staff of nurses who were friends of the bride and groom, trying to get my nose to stop bleeding. But that's not the end of the story.

After a visit to the men's room to clean myself and inspect the damage to my nose, now three sizes larger than normal, I reentered the hall (through the guests entrance this time). It was a miracle that I had not gotten a drop of blood on my dress shirt. Aside from being rather light headed, I was pretty much convinced I could make it through the night. The ushers had kindly brought everything into the ballroom and stacked it neatly on what I perceived to be a standard one-piece six foot banquet table. Surprise.

I had done a lot a weddings previously, but I had never seen a banquet table like this. Hidden by a white tablecloth was the fact that this was actually two narrower tables positioned in parallel. As I grabbed the lip under what I thought to be one table, to move it an inch or two back, the tables separated in the middle. Everything that had been so neatly placed on the table came crashing to the dance floor. As I walked around the dance floor gathering up LPs, singles and various DJ accessories, I could feel every eye on me. Still, the bride and groom had remained most gracious, seeming more concerned about my personal well-being than the fact that I was now running about 20 minutes behind time.

Figuring that I had best just take a minute or two to regain my focus and pull myself together, I rested against a wall behind my DJ set-up. Unfortunately, "wall" was the incorrect term. This was a divider, and as soon as I leaned against it, it fell backward, crashing into and knocking over stacks of chairs hidden behind it. At this point, I was expecting the bride or groom to hand me walking papers for the night, but they didn't. In fact, from that point things actually improved. It turned out that a friend of mine from radio was among the guests, and with his help, I struggled through the night. At the appointed end time, I was asked to stay an additional hour, but given the fact that I had lost a lot of blood and was totally worn out by the whole affair, I respectfully declined. The bride and groom remained very understanding, and even insisted that they reassemble the ushers to load all the gear back into the Volvo. Tired and still rather woozy, I carefully made my way back home, with my professional pride greatly degraded and a "broken" nose to go along with it.

Continued from pg. 97

"Desire" (Thunderpuss Club Mix) - Ultra Nate (131 BPM)
"Flight Of Flamingos" (David Ospina Club Mix) - Tony Moran (127BPM)
"Miss The Way" (Junior Vasquez Marathon Mix) - Razor N' Guido, feat. Reina (130 BPM)
"Not That Kind" (Kerri Chandler Vocal Mix) - Anastacia (122 BPM)

MAINSTREAM/TOP 40S
"The Call" - Backstreet Boys (104 BPM)
"Don't Tell Me" - Madonna (100 BPM)
"If My Heart Had Wings" - Faith Hill (124 BPM)
"Nobody Wants To Be Lonely" - Ricky Martin duet/w. Christina Aguilera (99 BPM)
"Lovin' You" - Kristine W. (124 BPM)

ALTERNATIVE AIRPLAY
"No Fear" - Terri Clark (112 BPM)
"Flavor Of The Weak" - American Hi-Fi (152 BPM)
"So In Love With Two" - Mikaila (112 BPM)
"Loser" - 3 Doors Down (74 BPM) (High School)
"Dancing Girls" - King Konga (121 BPM)

Listings collectively compiled by:
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(www.blfproductions.com)
Chris Wagner - chrisw@highimpactdjs.com

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